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Amazing Grace, the Budget Basher, by Brock Brower

Grazing on the Upper West Side, by Seymour Britchky

NEW YORK

MY NEIGHBOR BERNIE GOETZ

BY MYRA FRIEDMAN

WITH MICHAEL DALY

I was napping when the telephone rang. I picked up the receiver and heard a voice that was tense and fearful. As I recall, the conversation went like this: "Myra, this is Bernie." "Bernie [illegible] nie Goetz." "Bernie, what [illegible] ...?" "Listen, can you [illegible] "Rent a car? What are

Continued on page 34

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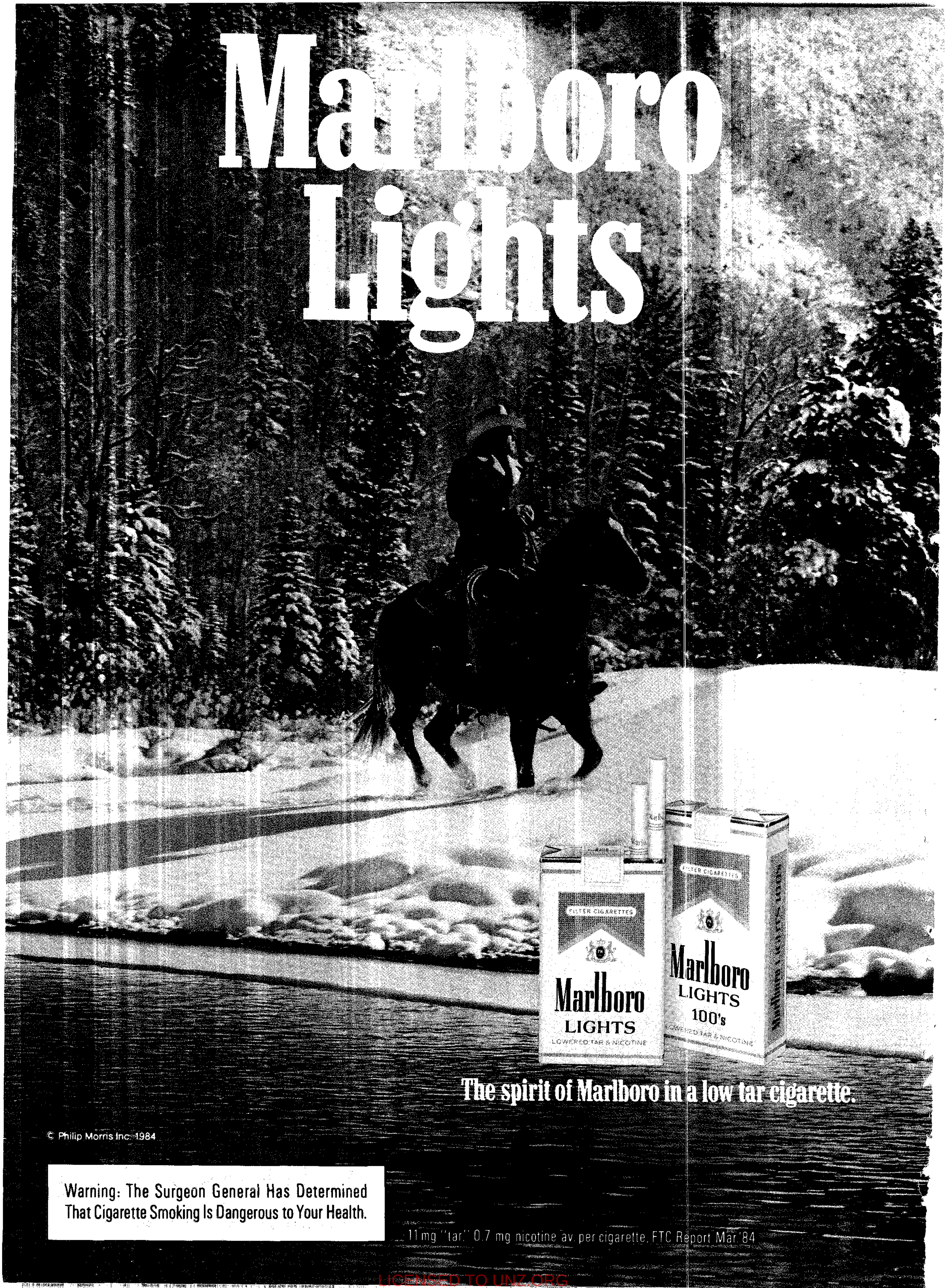
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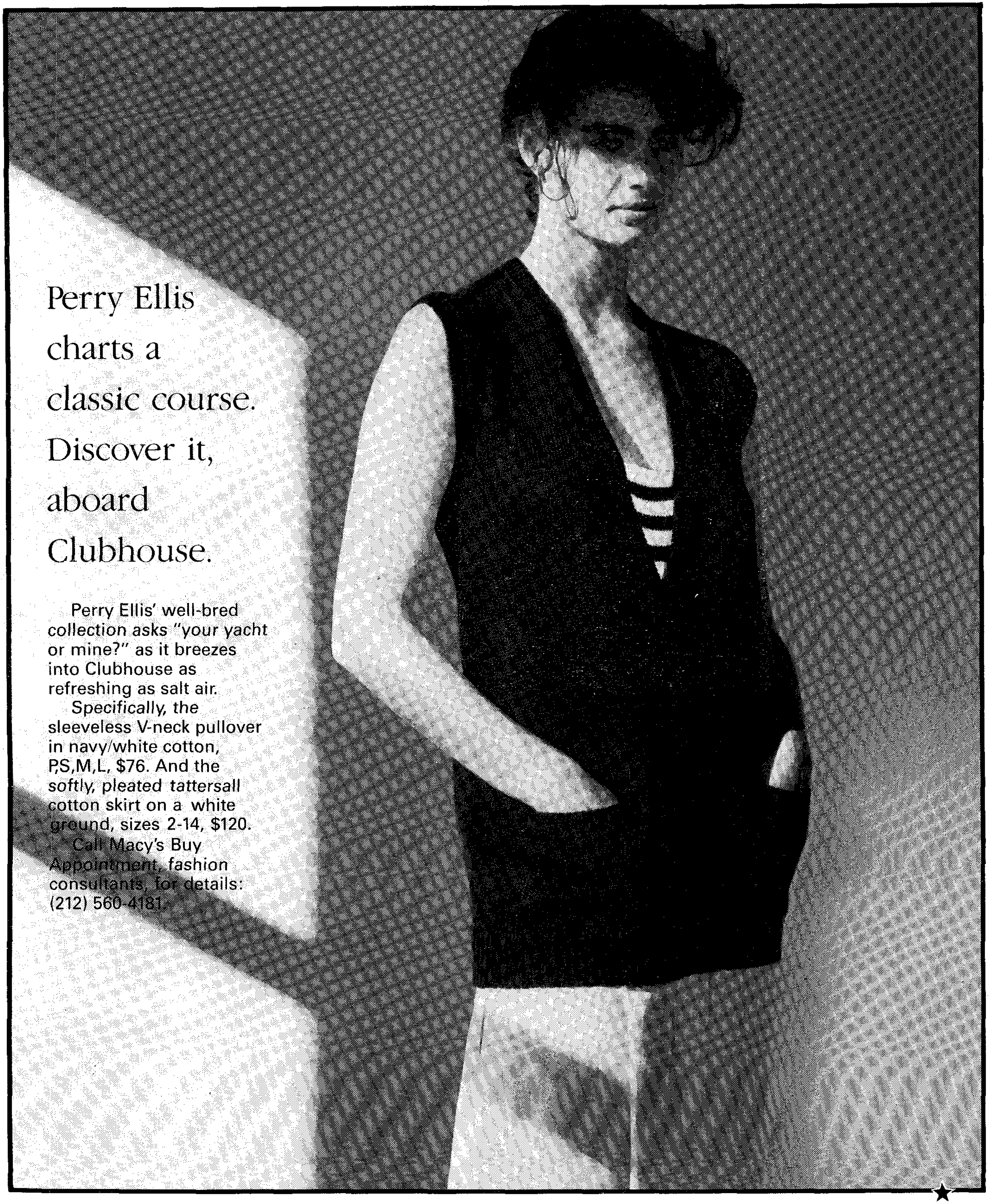

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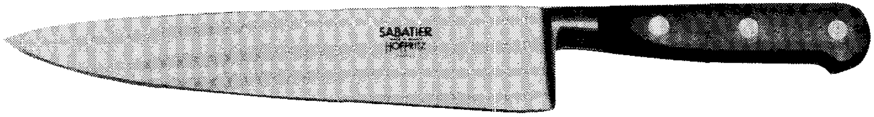

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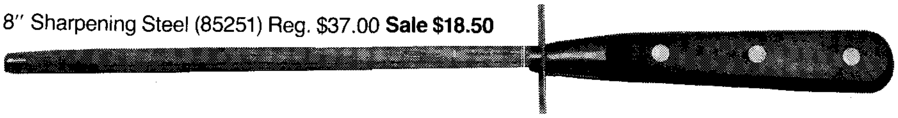

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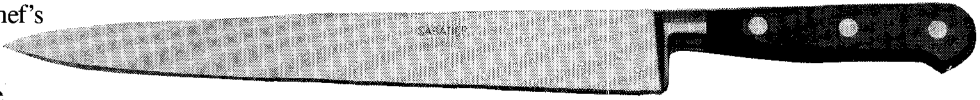

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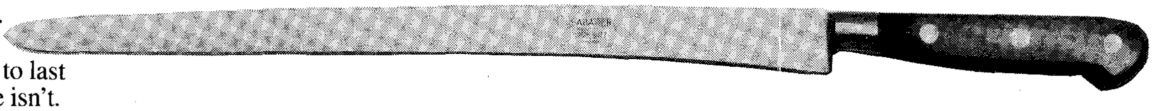
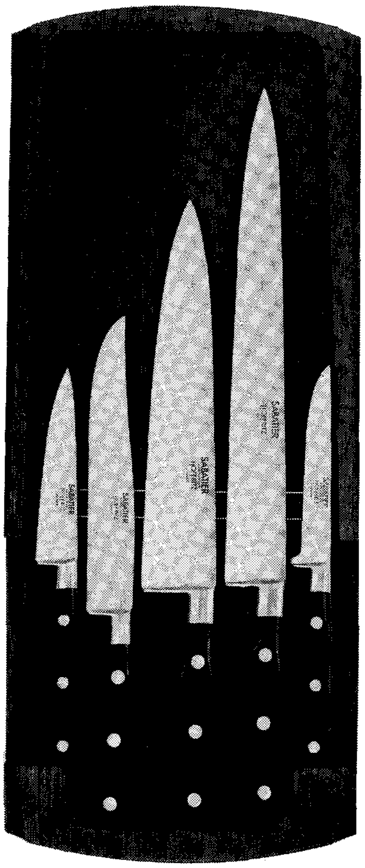
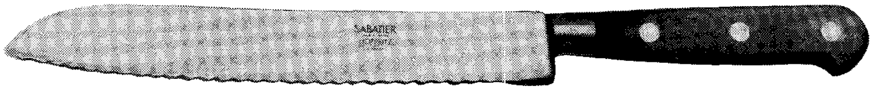


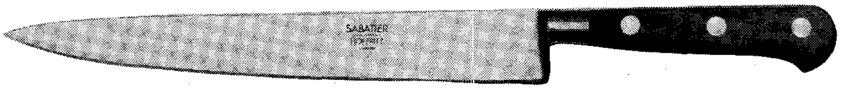


5 Piece Rack Set. 4″ Paring Knife. 6″ Utility Knife. 8″ Chef's Knife. 10″ Slicer. 4″ Paring/Boning Knife. Hardwood Magnetic Rack. (85200) Reg. $164.00 **Sale $82.00**

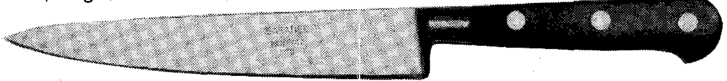
8″ Bread Knife (85146) Reg. $34.00 **Sale $17.00**



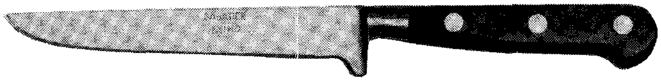
8″ Carver (85073) Reg. $32.00 **Sale $16.00**



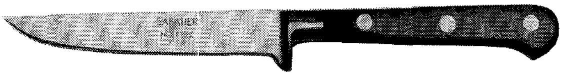
6″ Cook's Knife (85049) Reg. $27.00 **Sale $13.50**



5″ Boning Knife (85057) Reg. $28.00 **Sale $14.00**



4″ Paring/Boning Knife (85103) Reg. $21.00 **Sale $10.50**



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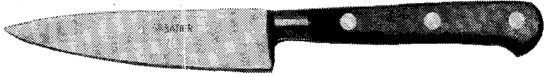

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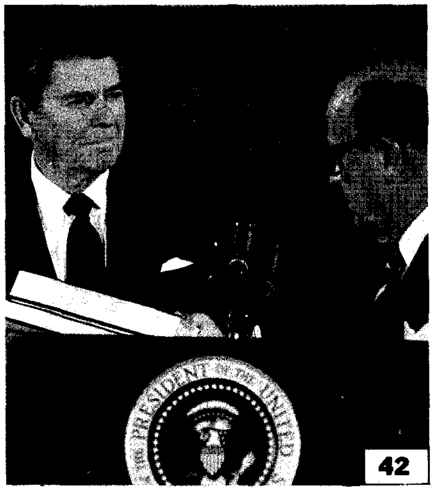
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My Neighbor Bernie Goetz

By Myra Friedman with Michael Daly

Myra Friedman was napping on December 29 when she got a call from her upstairs neighbor Bernhard Goetz. It immediately became clear to her that Goetz was the gunman police were seeking as the "*Death Wish* Vigilante." Over the next two days, while Goetz prepared to turn himself in, Friedman held a series of extraordinary conversations with the fugitive. Tapes of two of those conversations later became critical grand-jury evidence, and Friedman's story of her encounters provides a remarkable glimpse into Goetz's mind.

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Amazing Grace, the Budget Basher

By Brock Brower

Three years ago, President Reagan asked J. Peter Grace, chairman and CEO of W. R. Grace & Company, to head a commission that would "hunt down government waste like hungry bloodhounds." Eighteen months later, the Grace Commission released a 21,000-page report that cited 2,478 items of waste and inefficiency in government and suggested ways to save $424.4 billion over three years. But the report met with little enthusiasm, and the commission's recommendations have gone nowhere. Grace, now 71, figures the total federal debt at $13 trillion by the year 2000, and he's taken his crusade to the people. He's joined columnist Jack Anderson and formed Citizens Against Waste. Says Anderson of his new partner, "He's a multimillionaire and a certifiable curmudgeon."

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North by Northwest

By Seymour Britchky

The Upper West Side has never been known for its great restaurants, but these days it is possible to eat out north of West 72nd Street—and to do at least as well as at Zabar's. In this roundup, Seymour Britchky reviews ten of the Upper West Side's best restaurants, from the Terrace on the sixteenth floor of Columbia's Butler Hall to the new Cafe Central on Columbus Avenue. Only one of them existed fifteen years ago; just a few were around even four years ago. Collectively, they prove that not all neighborhood change is for the worse.

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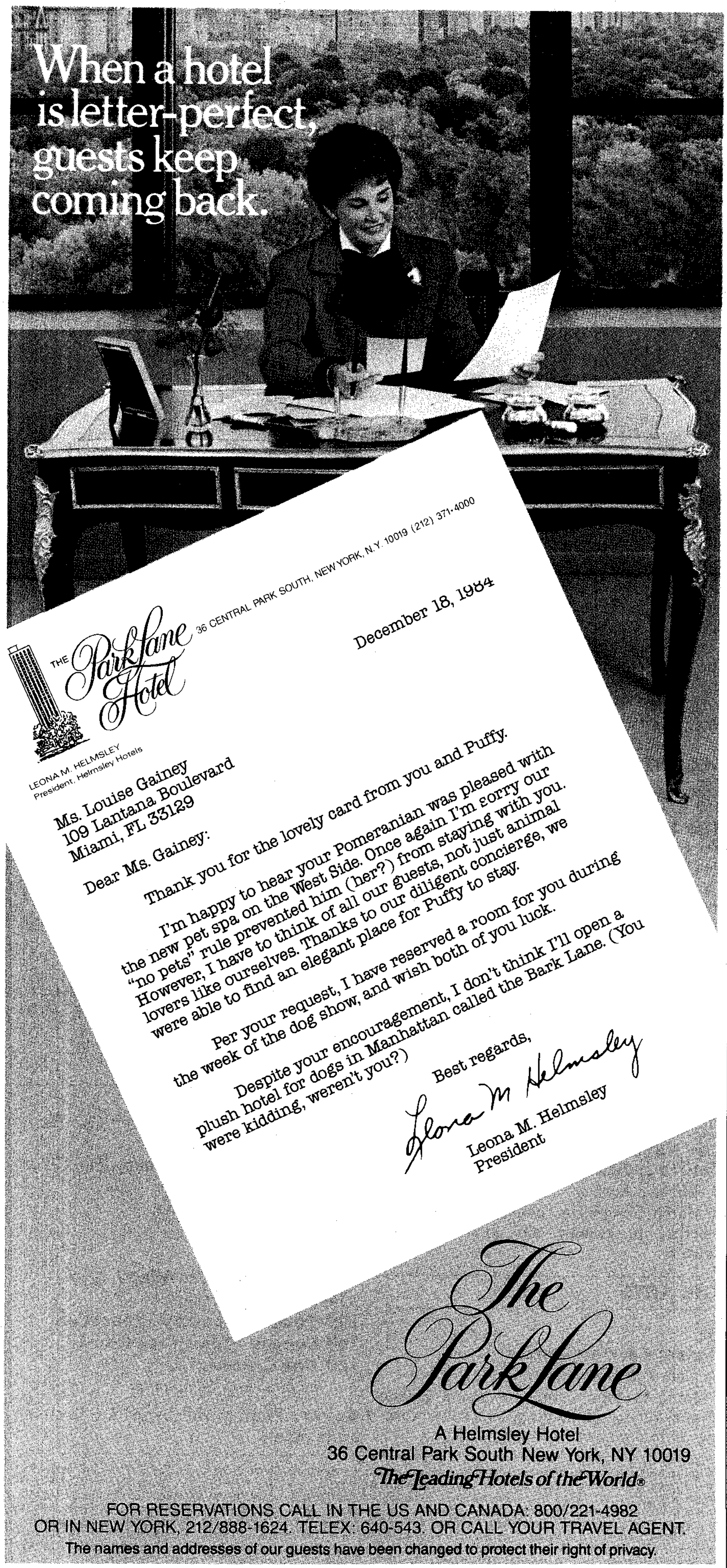
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LEONA M. HELMSLEY
President, Helmsley Hotels

December 18, 1984

Ms. Louise Gainey
109 Lantana Boulevard
Miami, FL 33129

Dear Ms. Gainey:

Thank you for the lovely card from you and Puffy.

I'm happy to hear your Pomeranian was pleased with the new pet spa on the West Side. Once again I'm sorry our "no pets" rule prevented him (her?) from staying with you. However, I have to think of all our guests, not just animal lovers like ourselves. Thanks to our diligent concierge, we were able to find an elegant place for Puffy to stay.

Per your request, I have reserved a room for you during the week of the dog show, and wish both of you luck.

Despite your encouragement, I don't think I'll open a plush hotel for dogs in Manhattan called the Bark Lane. (You were kidding, weren't you?)

Best regards,

Leona M Helmsley

Leona M. Helmsley
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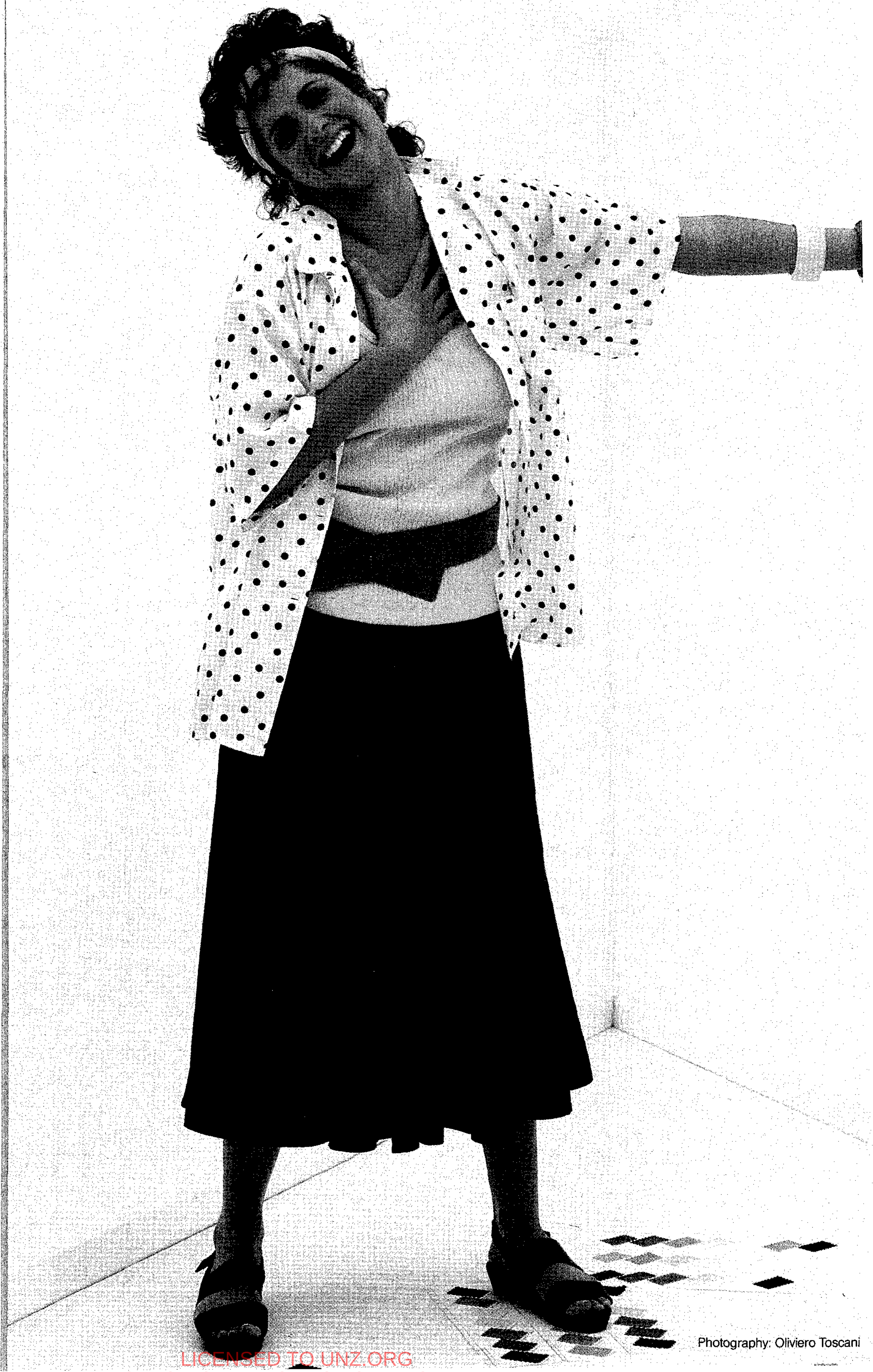

[illegible] Karkus
National Sales Manager
[illegible]

[illegible] monogamy, but I left my [illegible]friend in New York; I left everything for Esprit! I'm not [illegible] enough, but when I feel young I feel good. Satin [illegible] is nice to wear on special occasions, but on most weekends I stay home and watch rented movies with friends. When I was little I wanted to be an actress, but then I found out I couldn't act.

bloomingdale's

Photography: Oliviero Toscani

LETTERS

Book Issues

IT'S TOO BAD THAT DAVID BLUM COULD not have seen Simon Gray's latest play, *The Common Pursuit*, before completing his article about the sale of *The New York Review of Books* ["Literary Lotto," January 21]. The play opened January 18 at New Haven's Long Wharf Theatre and is a study of the progressive deterioration of a literary magazine and the intellectual poseurs who run it. The parallels between the play and the history of *The New York Review of Books* are striking.

A. H. Lybeck
Branford, Conn.

THE CURIOUSLY VENOMOUS TONE OF David Blum's assault on *The New York Review of Books* makes me think that the *Review*'s editors were prudent in their refusal to be interviewed in connection with the article. Although the *Review* suffers from editorial imbalances—several of which were accurately noted by Blum—it cannot be challenged in its claim to be the most literate and comprehensive journal of the humanities available to an educated general audience. Those of us who regard the *Review* as a mainstay of our own continuing education have derived far more from its "soft, expansive essays on offbeat books that offend almost no one" than Blum evidently realizes. I am also skeptical of Blum's gratuitous closing gibe at the *Review*'s trade in personal classified ads, an enterprise that seems to have achieved respectability elsewhere.

Patrick T. Henry
Queens

Flatiron Impressions

YOUR ARTICLE ON THE 23RD STREET AREA ["The Flatiron Is Hot," by Phil Patton, January 28] was a welcome recognition of a remarkable revival. However, your author did not adequately recognize many of the local industries, companies, and institutions that have never left the area and have played an integral role in its resurgence. Anchoring 23rd Street's commercial vitality are the toy, novelty, porcelain, glassware, and gift industries. Two major national companies, New York Life Insurance and Metropolitan Life, have maintained their corporate headquarters at Madison Square Park for most of this century. A number of financial, medical, and educational institutions have also long served the neighborhood and the city. While photographers and other artisans are in the area, they are by no means the only local businesses. Our friends in the real-estate industry deserve full credit for mobilizing the market to exploit the advantages of the 23rd Street neighborhood. But the area's success is based on more than the astute judgment of a few realtors.

Thomas Arbuckle
Vice-president, Helmsley-Spear
President, 23rd Street Association
Stephen Wertheimer
Vice-president, Baruch College/CUNY
Vice-president, 23rd Street Association

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

HOW COULD PHIL PATTON WRITE A FEATURE story on the Flatiron district without mentioning the origins of "twenty-three skiddoo"? Policemen used to holler the phrase at gentlemen hanging out on the corner of 23rd Street, where "the winds around the building were famous for flipping up Gibson girls' skirts and offering daring views of ankles." At least, according to my grandmother.

Adria Rolnik
West Orange, N.J.

Not Our Custom

HOORAY FOR BROOKE ASTOR'S EFFORT TO prevent the Holocaust Memorial Commission from taking over the federally owned U.S. Custom House ["Intelligencer: Mrs. Astor Argues Against Holocaust-Shrine Site," by Sharon Churcher, January 14]. The joyful Beaux-Arts building is simply the wrong building for a memorial to the horrors of the Holocaust. The flamboyant Custom House would be a natural site for a cultural-arts center housing a library, theater, and cinema to serve the growing lower-Manhattan residential community, visiting tourists, the financial-district workers, and Staten Island commuters, whose ferry is only a few blocks away. The famed Rotunda room, with its wonderful WPA murals, could house special exhibits and concerts. The three-acre Battery Park City site suggested by New York State for the Holocaust museum would permit construction of a more appropriate building, one able to reflect the awful lesson of the Holocaust far better than the U.S. Custom House.

Lloyd Saletan
Manhattan

Not Pictured Here

THE MOST INTERESTING THING IN "THE Apartment" [by Marilyn Bethany, January 21] could not be seen: the invisible restraints keeping all those whites safely aligned in their segregated places. As a

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The steering is positive and precise: a power rack and pinion system. Four wheel independent suspension and anti-dive geometry up front add to the S-type's superb road manners. Braking is sure and confident with power discs on all four wheels.

But riveting performance is only one facet of the S-type's allure. Being a Jaguar, it is also exquisitely luxurious: supple leather surrounds its passengers, rare wood paneling enriches its quiet, comfortable interior and state of the art electronics add the convenience of cruise control, climate control, an advanced 80-watt sound system, and much more.

The Jaguar XJ-S is designed to give a superlative motoring experience to a few enthusiast drivers. We invite you to sample its many seductive pleasures. For the name of the Jaguar dealer nearest you, call this toll-free number: (800) 447-4700. Jaguar Cars Inc., Leonia, N.J. 07605.

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black West Sider, what else am I to make of the all-white-then, all-white-now cast? In the text, Bethany tries to disregard questions of demography, but Barbara Pfeffer's photographs expose the commonplace fact of housing discrimination in New York. If "The Apartment" is not an all-white enclave, the photo essay is misleading. But if the portraits constitute a valid sample, *New York* Magazine has indeed offered a "glimpse of the soul" of middle-class life on the West Side.

James L. de Jongh
Manhattan

Marilyn Bethany replies: One of the original twelve tenants, who is still a resident of the building, is black. He declined Pfeffer's request to be photographed for this story because he is now an executive with a corporation that discourages its employees from seeking publicity.

Dear John

CONGRATULATIONS TO JOHN SIMON FOR devising what may be the single most derogatory critical remark of the century. His comment that Robert Wilson's *Einstein on the Beach* ["Theater: False *Messiah*, Fake *Diamonds*," January 7] was "a four-and-a-half-hour masturbatory daydream" outdoes even the typical toxicity of Simon's pen and certainly deserves a place in the annals of theater criticism. The American theater will remain alive as long as creators such as Wilson continue to stretch the limits of our concept of art, and critics such as Simon draw attention to them with an intensity that mere praise cannot hope to achieve.

Sam Abel
Assistant professor of communication arts and sciences
DePauw University
Greencastle, Ind.

JOHN SIMON, IN HIS REVIEW OF *Diamonds*, went to extraordinary lengths to single out my name, only, it seems, to make a most *un*extraordinary pun: "... Richard Camp, who may singlehandedly give camp a bad name." I haven't heard that pun since it was groaned out of my junior-high-school study hall. Ah, but I am not the first Camp to be punned with such antiquated zeal. In September, Simon reviewed *The Golem*, in which an actor named Camp (no relation) was also campily "Simonized." Are we who are named Camp forever to bear the brunt of Mr. Simon's Paleozoic puns? Perhaps if Simon resisted his chestnuts, he might come up with a rational review. But as many in the theater community know, as far as the camp John Simon is concerned, a "rational review" is rather oxymoronic. Which, but for the prefix, well describes his review of *Diamonds*.

Richard Camp
Manhattan

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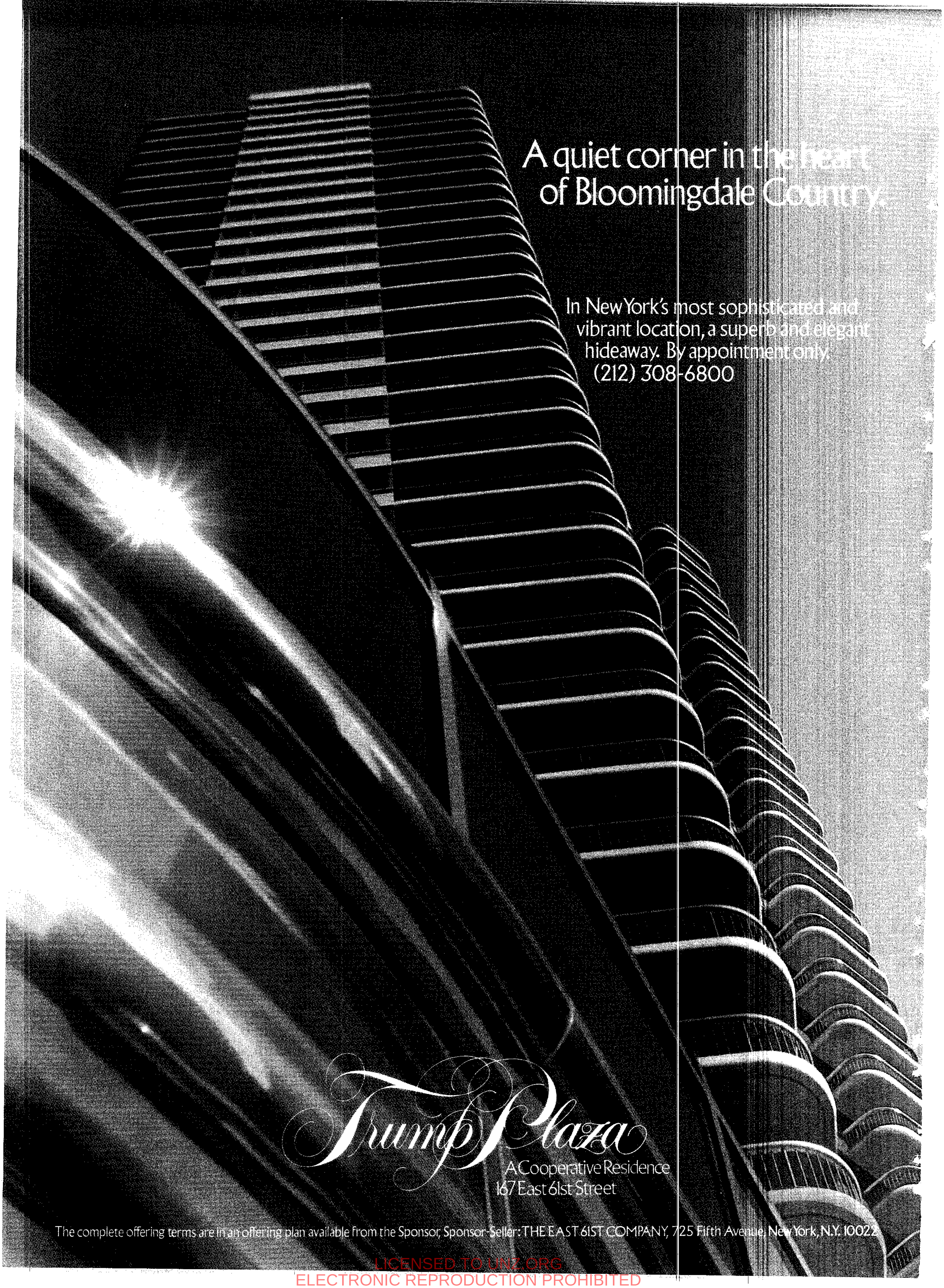

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NEW YORK

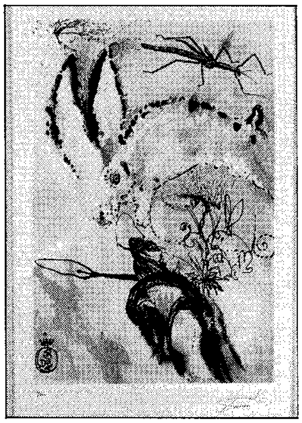
INTELLIGENCER

BY SHARON CHURCHER

The Dali Drama: A Surreal Tale of Commercial Art

IT MUST HAVE SEEMED LIKE A VERY SIMPLE OFFER WHEN American Express cardholders got it last year: four "original lithographs" by Salvador Dali, each bearing the artist's "personal signature in pencil," each $975. But the story of these *Alice in Wonderland* prints has become curiouser and curiouser, and Dali's lawyer and some art experts are saying they're virtually worthless reproductions.

First, are these "genuine and authentic, new and original works of art" by Dali? Yes, said an accompanying "Certificate of Evaluation" from a former president of the Appraisers Association of America, Laurence Casper. But art experts say that means the plates would have to have been produced with Dali's participation. And Dali lawyer Michael Ward Stout said last week, "The American public is spending $975 on something the artist never touched or approved." Stout said the limited edition of 5,000 consists of unauthorized copies of four of twelve watercolors the painter created in 1968 for two Random House limited editions of the Lewis Carroll classic.



Alice print: *What did Dali do?*

The offering never claimed Dali made the plates, retorted Max Munn—whose Collectors' Guild initiated the offer—only that "from Salvador Dali's original [works] a master *chromiste* prepared the many individual color plates required."

Also at issue is Dali's penciled signature. Stout said preliminary results of scientific analysis indicate the paper was made in mid-1981. According to Jean Paul Oberthür, Dali's representative for reproductions worldwide, "Mr. Dali could not have signed such a large quantity of paper that year," a reference to the 80-year-old artist's failing health. Munn insisted the paper is "at least five years old" and that the signatures are real. Indeed, Dali signed several thousand blank sheets of paper before 1981, and the brochure says the *Alice* prints were printed on paper "signed by Salvador Dali before the lithographs were individually hand-pulled." Munn said he had bought signed paper "through an intermediary" from publisher Lyle Stuart—who denied knowledge of the transaction—and from Dali's printer in Spain.

New York lawyer Robert Cinque has filed a copyright-infringement suit against Munn, American Express, and others on behalf of the company that bought the illustrations for the *Alice* book. Claimed Munn, "We have a contract signed by Mr. Dali authorizing us to do exactly what we did." Oberthür told *New York* Dali had no contract with Munn or his company. Still, American Express said it was actively defending the suit. Meanwhile, Dali archivist Albert Field said Munn's firm has approached him about offering four more *Alice* prints—"They said they'd pay me to say these were great works by Dali. I said I'd have to phone Spain to see if Dali had authorized them. They said there wasn't time for that."

What about the bottom line? What are American Express's *Alice* prints worth? "Significantly" more than $975, Laurence Casper says in the brochure. But Aldis Browne, a member of the Art Dealers Association's print committee, contended, "These are lithographs by some artisan who has copied them from Dali. Unframed, they're worth maybe $5 to $20" plus the value of the signature, if genuine. Autograph dealer Charles Hamilton said that would increase the value to between $75 and $100.

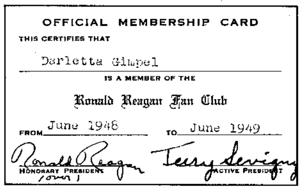
Mother Signs Best

FOR FIFTEEN OF HIS YEARS AS AN ACTOR, Ronald Reagan duped his fans, according to detective work by an autograph expert: His mother signed his name on letters and photos for thousands of admirers.

"Nelle Reagan even signed Jane Wyman's name," said Herman Darvick, president of the Universal Autograph Collectors Club.

Darvick said that he became suspicious when he noticed a strong resemblance between the Wyman and Reagan handwritings, and that he subsequently located a 1942 memo from an aide to Reagan's boss Jack Warner that revealed that young Ron had been paying Nelle $75 a week to conduct his fan correspondence. Then Darvick located the Reagans' next-door neighbor in Dixon, Illinois, who recalled that Nelle always reassured her friends that "Dixon people get authentic autographs not made by me."

A White House aide would only confirm Nelle had "helped with" Reagan's fan mail.



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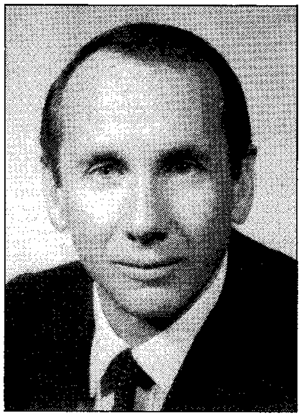


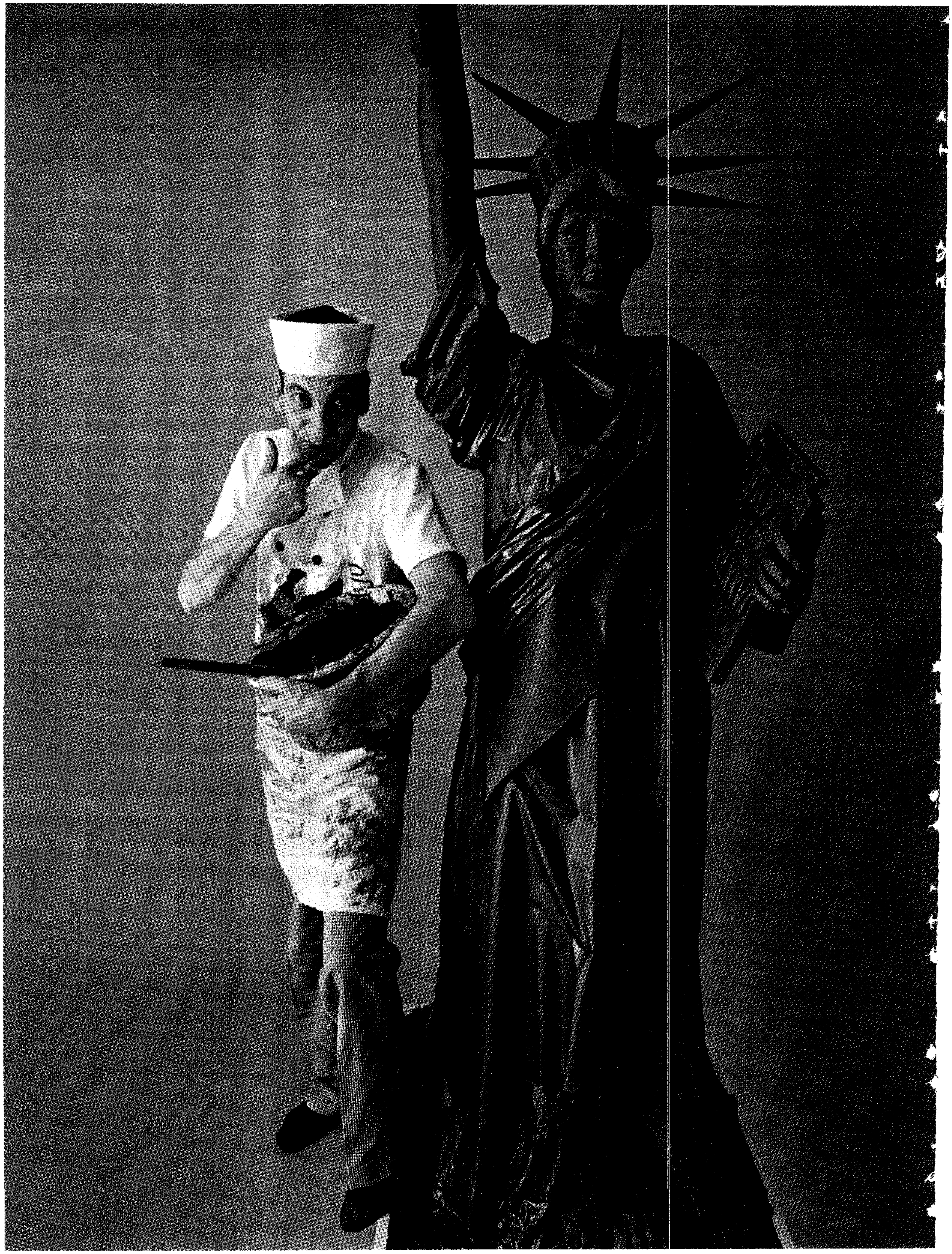
Cogan: *A 97 percent solution.*

Zilkha Loses Magazine

SPURNED BY SOTHEBY'S, THE "21" CLUB'S Marshall Cogan finally has an art connection. He's bought *Art & Auction* for his wife after what is said to have been a clash with its founder, Daniel Zilkha.

Cogan, who bought a half-interest in the magazine for Maureen last summer, increased her stake to 97 percent this month, forcing out millionaire banker Zilkha, by one account. This source said, "Cogan was in a strong position because he'd pumped a lot of money in and got advertising up 70 percent."

Zilkha called his exodus "amicable" and said he'll concentrate on another interest, the financial affairs of Indians in Maine. Publisher Sam Cardonsky said, "We've been Knollized," referring to the sleek furniture company Cogan owns with Stephen Swid. "Daniel didn't want to put in the money the Cogans do. It was cause for some disgruntlement." Cogan's first move: a mass mailing to double the monthly's 21,000 circulation.



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The Geographic covers subjects as diverse as rockets and rookeries, Vikings and volcanoes, computers and confections. Witness our recent chocographic exploration of the magic bean that nourishes not only mind and body but a multibillion dollar industry as well. We found that those who originally touted this irresistible mixture as an aphrodisiac may not have been far off. And, on a toothsome trip from the jungles of Africa and Brazil where cacao is grown to sophisticated factories in Europe and the United States tasting torrents of sweet brown delights along the way, we found that we agree wholeheartedly with Linnaeus, who named the miracle bean *Theobroma*—"food of the gods."

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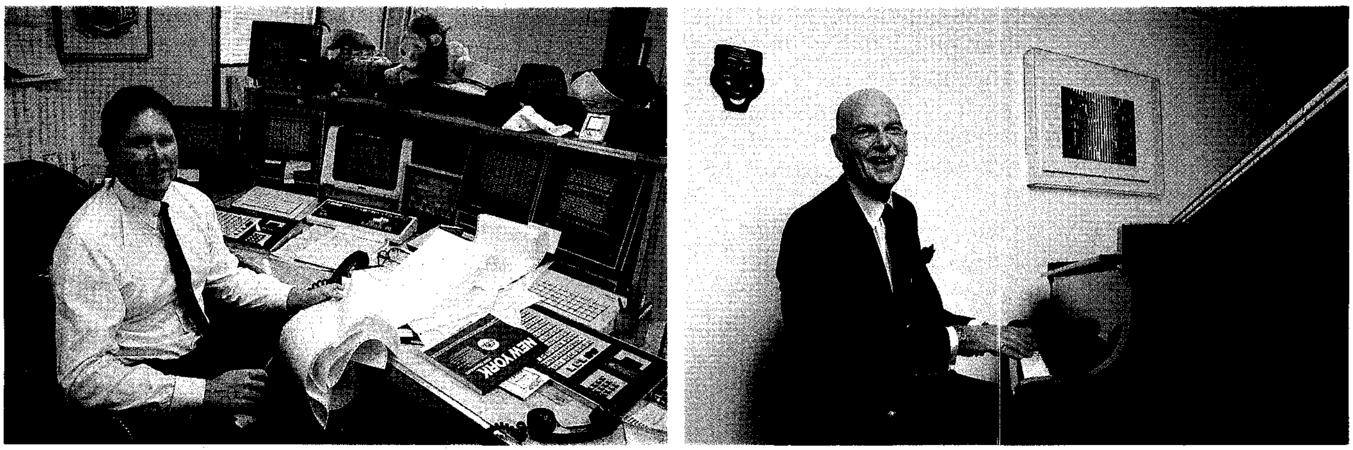
Source: MRI—Fall 1984

The Bottom Line/Dan Dorfman

WHERE'S THE CASH TO FEED THE BULLS?

A $280-Billion Pot

THOUGH A LOT OF PEOPLE THINK THE stock market is going higher, at least one big question remains: Where will the money come from? This year's rally, which has already pushed many stock prices up 30 to 40 percent in less than a month, has consumed huge amounts of cash. What's left out there to keep the rally going?



High sights: *James Marquez sees a 1,600 to 1,800 Dow by early next year; Charles Lewis thinks it will hit 1,420 in August.*

In January alone, stocks grew in value by almost $105 billion, with about $100-billion of the increase on the Big Board. That explosion has set off talk of the Dow's hitting 1,600 this year and possibly going as high as 1,800 in early 1986. Later on in this column, you'll meet three bulls—skilled money-makers all—with what they regard as super ideas on how to play the game.

But these bulls, like a lot of others, have to contend with some troubling numbers from Indata, a closely tracked Southport, Connecticut, outfit that monitors over $100 billion of institutional equity holdings. In brief, Indata's numbers show rapidly diminishing cash reserves among the institutions, down now to just 6.7 percent of assets. That's close to the lowest level in two years and way below the level of last June, when the institutional cash positions stood at close to 12 percent. Since the institutional bigwigs have the most muscle to move markets, the depleted cash reserves obviously raise doubts about the future vigor of stock prices.

Still, there's a curious paradox: Those institutional cash reserves were only a bit higher—7.6 percent—at the end of December, and the market nonetheless rose sharply. What's going on? The explanation, judging from an analysis of just how much is available for equity investing, is that there's still a lot of money out there that can be converted into stocks—between $260 billion and $280 billion, according to estimates. And that excludes any foreign money.

Let's look at where these numbers come from. To begin with, a frightened public, butchered on many new stock offerings over the past eighteen months, pulled an estimated $112 billion out of equities last year. And contrary to what you may have heard, the small investor has not been an aggressive participant in the current market rally. This is documented by the folks at Merrill Lynch, who tell me that among retail buyers of stocks, those who put up all cash were net sellers of Big Board stocks every day in January. The trend was almost duplicated among the retail buyers who use margin (or credit) in their stock purchases, a group considered greater risk-takers. They bought more than they sold on only three days last month, and even on those days, the difference was small. The pattern held true on the American Stock Exchange, and, though public buying went on in the over-the-counter market, most of that took place early in January; in the last half of the month though, the rate of buying diminished.

There's a message here: The public has so far remained skeptical. But that could have a bullish effect on the market, since it means there's at least $112 billion of untapped buying power out there among the small investors, and maybe a good deal more.

The bond market represents another potential source of equity money—perhaps as much as $125 billion. Eugene Sit, the 46-year-old boss of Sit Investment Associates, a successful money-management firm in Minneapolis, figures that institutions are generally holding about 52 to 53 percent of their assets in equities, down from around 62 percent last year. That means, says Sit, that if institutions boosted their equity positions by just 5 percent—which is not unreasonable, given the favorable market climate—you could see the Dow climbing to 1,400 or 1,450 very quickly.

Money-market funds, with about $215-billion in assets, might also be tapped to make equity purchases. The bulk of this money—nearly $160 billion worth—is in public hands, and a lot of that is conservative, non-speculative money; in other words, it's not available for the stock market. Still, by some estimates, between $20 billion and $40 billion of the money-market cash could ultimately be withdrawn by institutional and public investors to be put into equities. The week before last, nearly $2.8 billion came out of the money-market funds; obviously, those declining rates—recently under 8 percent—are becoming less attractive.

So, that accounts for $260 billion to $280 billion of potential equity money—enough, if you're an optimist, to make a case for a much higher market. But if you *are* an optimist, how do you play it? That's the question I put to our trio of bulls.

First to Sit, who runs equity money for such corporations as General Dynamics, Boeing, and Ralston Purina. Sit says the United States has emerged as the locomotive for worldwide economic growth. Accordingly, he adds, "we need above-average growth for the U.S. to get out of its deficit mess and to come to grips with the LDC problem," a reference to the $800 billion owed to the industrial world by the less developed countries. To Sit,

Photographs ©1985 by Thomas Victor.

this means the Federal Reserve will maintain a policy of relatively stable rates. And that, in turn, adds up to the likelihood of a longer-than-normal run of economic expansion. (The current expansion is already 27 months old.) "And since we have finally licked inflation," says Sit, "the Federal Reserve now has the flexibility to stimulate growth."

Sit is usually optimistic, but also usually on the money. He figures a 1,450 Dow is a good bet this year, given his bright economic scenario. But he believes a 1,600 Dow is also a distinct possibility this year, provided the country gets its fiscal house in order. That condition would be met if the government enacted a program that included $30 billion to $45 billion in budget cuts and $10 billion to $15 billion in tax-revenue increases. Clearly, this would be quite a feat, but Sit thinks it's feasible. If it happens, he says, long-term rates would come down to 9 percent, "and we'd get our 1,600 Dow."

Sit continues to be excited about technology, especially IBM. In fact, he thinks IBM should represent 5 to 6 percent of every portfolio. Data General and Intergraph—a stock on which he's already made big money—are other technology favorites. Sit also likes specialty retailers, with Wal-Mart and the Limited, his top choices. Companies in the financial-services field, particularly American Express and Provident Life and Accident, also win Sit's endorsement. And if you can look down the road, Sit tells me, General Motors and Ford are "very cheap stocks."

James Marquez, 36, made a name for himself as a fund manager at Investors Diversified Services, the Minneapolis-based money-management giant. He's also a former portfolio manager at Citibank, and today, he manages his own money—it's in the seven figures—at the brokerage firm of Graber & Company. So far in 1985, he's up over 25 percent, he tells me.

Thoughtful and often skeptical, Marquez is anything but skeptical about the market right now. His forecast: a leap in the Dow to between 1,600 and 1,800 by the first quarter of next year. Marquez points to low inflation and stable rates as the spark plugs of a business expansion that he believes could go on longer than most people anticipate. After a mild dose of profit taking, he expects the market to be off and running again.

Another bullish catalyst cited by Marquez: a shortage of stocks. He estimates that between $80 billion and $90 billion worth of stocks disappeared last year as a result of takeovers, leveraged buy-outs, and companies' purchasing their own shares. He also argues that stocks are basically dirt cheap—that even if they doubled in price from current levels they'd still be selling at 1965 prices; adjusted for inflation. So the pieces are in place for great new gains.

How is Marquez playing the market? By downgrading the quality of his portfolio, he says. "You've got to go to the second- and third-tier levels; that's where the real values lie." Marquez figures the companies that have been tested by the economic slowdown and loss of access to capital—those that have survived and now possess good prospects—are the ones to own. In this context, he favors Texas Air and Republic Airlines. Marquez says this is the first time in three years that metals have looked good—not because of any price increases but rather because of the benefits to be gained from cost reductions. Inco and Phelps Dodge are his top choices. McLean Industries, a shipping company, is another Marquez favorite. The concept: a play on an improving worldwide economy.

Our final bull is Charles M. Lewis, 54, a vice-president of Shearson Lehman/American Express. Lewis has about 300 clients, including both institutions and private investors; one is understood to be theatrical producer David Merrick. With a strong network of contacts—and with plenty of digging and reading—Lewis excels in picking takeover targets. Last year, he made nineteen stock recommendations—all went up—including a number of companies that were eventually acquired. Among the acquired firms were Electronic Data Systems, Petrolane, Harris Bankcorp, and Carnation. The clients who participated in the nineteen securities, from purchase to sale, averaged a 1984 gain of about 37 percent, says Lewis, a lanky, soft-spoken six-footer.

He tells me that the market should continue to be a winner as long as interest rates remain stable, and indeed, he expects the prime rate—the banks' best lending rate to its most creditworthy customers—to drop further, to the 9.75 to 10.25 percent range, from its current 10.5 percent. He looks for a Dow high this year of 1,420, which he believes will be achieved some time in August.

Lewis's current strategy: Focus on the asset play, which he defines as shares selling well below their stated book value. His favorite stock for 1985 is Warner Communications. He sees a sharp earnings rebound, with profits running $2.25 a share this year and $4.45 in 1986. And he predicts that the company, which is almost 30 percent owned by Chris-Craft Industries, will eventually be taken over by Chris-Craft.

Other Lewis favorites: F.W. Woolworth, Safeway Stores, and CooperVision, each of which he expects to be taken over, and Gulf & Western and Ramada Inns. General Motors Class E stock—that's what the holders of Electronic Data Systems received when the company was acquired last year by General Motors—is also viewed by Lewis as a big 1985 number. ■

Jeanne: Toast Cole Porter in this sophisticated, 1930's-inspired dress. The skirt has a deep V-yoke and long, four-gore trumpet skirt — the bodice a bateau neck, soft flutter sleeves and a waist gently bloused. Matisse lilac and red flowers on black rayon crepe.
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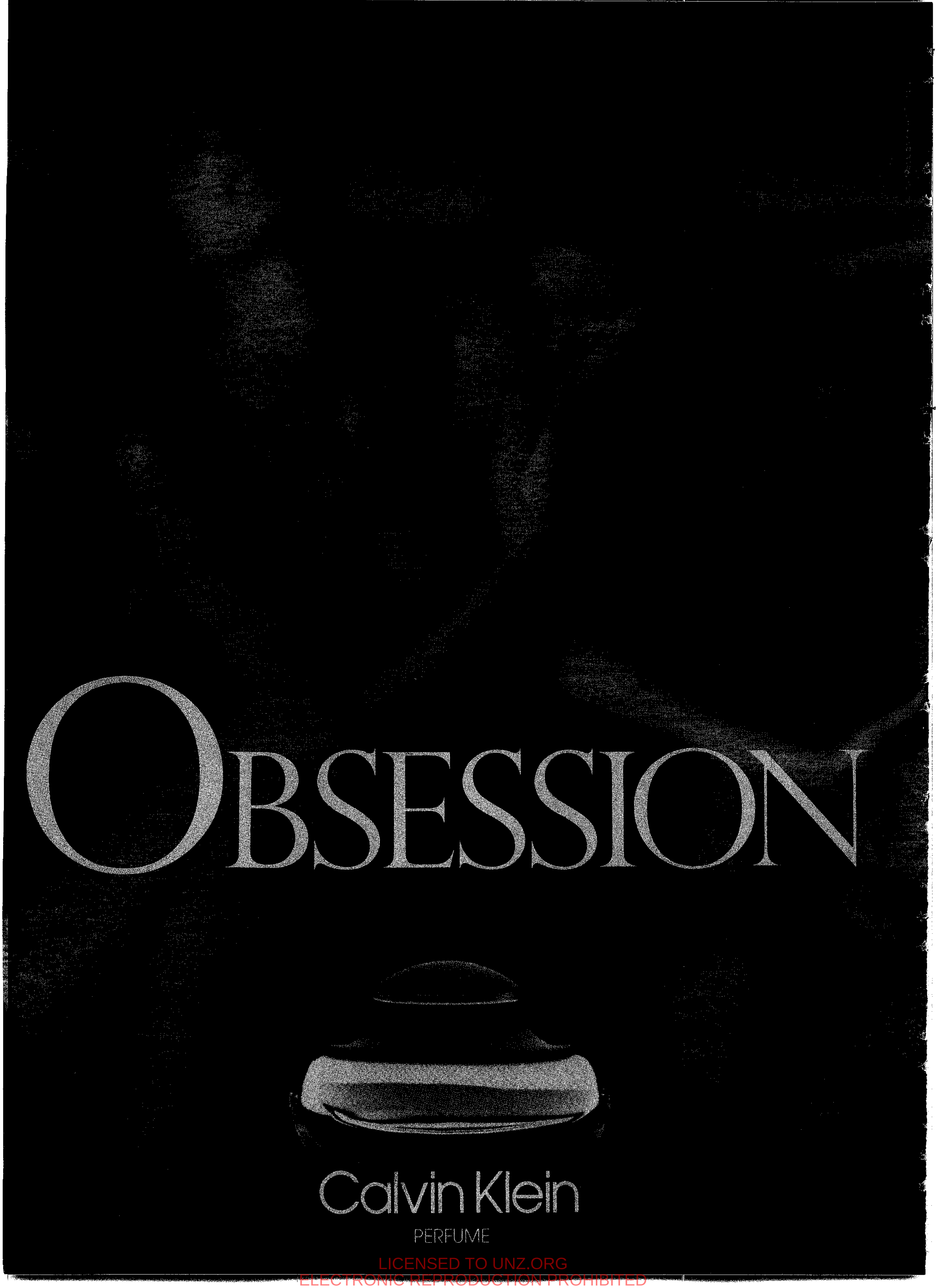

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CHUBBY CHECKERS

Weighty Problems

Girth-control pill: *Forty million Americans are fighting the battle of the bulge.*

JUST WHEN YOU ARE ABOUT TO RENEGE on your New Year's resolution and OD on fudge brownies, February gets declared National Weight Loss Month.

It's not enough that the second and traditionally most depressing month of the year is already host to Lincoln's and Washington's Birthdays, Valentine's Day, Ash Wednesday, Susan B. Anthony Day, Groundhog Day, and the Chinese New Year. No. The Thompson Medical Company, the leading U.S. purveyor of over-the-counter appetite suppressants, has chosen February for a pound watch (we're not talking sterling)—and what it hopes will be a marketing coup for its products, which include Dexatrim diet pills, the Pritikin line of low-salt, low-fat foods, and Slim-Fast, a meal-replacement powder.

Why February? "People are finished with the holidays and are buckling down to their New Year's resolutions—or slipping from them," says Don Lepone, vice-president for marketing at Thompson. "Also, doctors tell us that people eat more during the winter. And with spring and summer just around the corner, people are saying to themselves, 'I'm going to have to face that bathing suit again, so I'd better start losing weight now.' "

The promotion, which kicks off a $30-million advertising campaign, and features millions of discount coupons and rebate offers, is perhaps the largest in the history of the diet-aid category. It aims to educate consumers about the dangers of fat and recruit into the Thompson fold those who are struggling with the scales.

The universe of potential recruits is pleasingly plump. Some 10 million Americans already use diet pills, and 40 million are fighting the battle of the bulge. Thirty million more should be—an estimated 70 million citizens are overweight. The American Cancer Society has found a clear relationship between obesity and mortality, and other studies have shown that it's second only to cigarette smoking as a major preventable cause of death in the United States.

All that calorie counting has been a boon for "lite" and dietetic foods and for home-exercise gear such as the Lean Machine. A. C. Nielsen has found that 46 percent of all dieters read at least one book on the subject, and the Association of American Publishers notes that most current best-seller lists boast a minimum of one or two diet books. Diet programs are all the rage. The Diet Center chain has 1,900 branches that offer "daily counseling and good personal follow-up." And diet pills are a $200-million market, as are meal replacements, a development so recent that no tracking service is yet following it.

It's safe to assume, however, that the same weight-conscious folks who pop diet pills (which don't actually make you lose weight but simply decrease the sensation of hunger and reduce the craving for food) are prime candidates for meal replacements. These people cannot be categorized geographically, racially, or by size of income or family, but rather by gender: Ninety percent of the target audience are women 18 to 49.

To reach them with word of the wonders of Dexatrim—regular, extra strength, Dexatrim Plus Vitamins, and longer-lasting Dexatrim 15 (it wards off hunger pangs for up to fifteen hours)—Thompson relies on user testimonials drawn from 12,000 letters a year, as well as on surveys from *American Druggist* and *Pharmacy Times* showing that pharmacists recommend Dexatrim more than any other diet aid. Indeed, drug chains accounted for 44 percent of all diet-aid sales in 1983, suggesting that the products sell better in the presence of a pharmacist.

Thompson took to the airwaves in 1979, the year it went public. In its first ad, a slender woman at the beach with her son says, "The most impressive thing about Dexatrim is that I could lose weight without going hungry." Because the company can feature only dieters who have lost one and a half to two pounds a week over twelve weeks (in accordance with the claims and data it submitted to the Food and Drug Administration), the Warren, Ohio, cashier who went from 192 to 106 pounds in 29 weeks didn't make it. Neither did the deputy assessor from Illinois who shed 87 pounds in 36 weeks, or the California security guard who dropped 26 pounds in a month, believing that "you can never be too thin or too rich."

A commercial for Ciba-Geigy's Acutrim, a fledgling competitor with approximately 12 percent of the market, shows a woman on a sofa experiencing a hunger attack so powerful it propels her through the air toward her fridge—inside of it, a pulsating strawberry cheesecake. While we don't actually see her pop an Acutrim (that would be a Federal Trade Commission no-no), we do see her suddenly calm and in control, able to resist the call of the calories.

Though giant competitors have flocked to the market, Thompson has prevailed. Menley & James came out with Dietac in 1979, and Lederle tested Dyna-Trim and American Home Products introduced Diet Gard in 1981. Today, only Dietac is a factor in the

Illustration by Peter de Sève.

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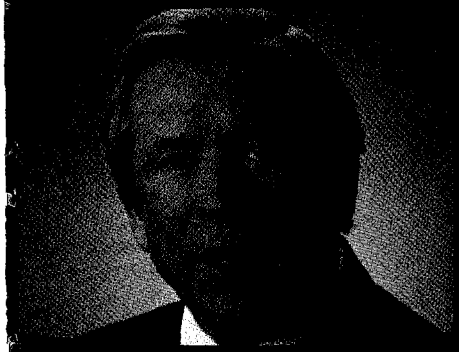

Senator Howard Baker
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marketplace. Why? Thompson chairman S. Daniel Abraham, a man known for quizzing passersby on the street about their packaging preferences, claims that his company "has been in the market longest and has more experience in advertising and talking to dieting consumers than any other company. We spend more money reaching them and more hours listening to them. Like a lot of smaller guys, we try harder."

The diet shelves have been stocked with fad formulas from Scarsdale to Beverly Hills. Perhaps the first in recent memory was Mead Johnson's Metrecal. Introduced in 1959, it was a meal-replacement powder that, when mixed with water, tasted pretty much like powder mixed with water—but packed just 900 calories a day. As it became a dazzling success, it inspired imitators and was offered in liquid, wafer, and prepared-dinner form, and even as soup.

By 1977, except for its cookie, Metrecal had wasted away, its manufacturer blaming consumer boredom, a shift in tastes from liquid to solid diet aids, and the 1969 ban on cyclamates. Mead Johnson could also have blamed the host of rival manufacturers who sought to cash in on the weight watch. In 1963, Pet introduced Sego with advertising that touted its superior flavor. Soon it had 50 percent of the market. And when Carnation discovered that waistline watchers were using its Instant Breakfast as a diet aid, the company lowered the product's calorie count, christened it Slender, distributed samples to 20 million homes—and spent a king's ransom spreading the word. (Last year, Carnation introduced its successful Do-It-Yourself Diet Plan, a meal replacement.) In 1972, after its research showed that the way to a dieter's pocketbook was through his sweet tooth, Pillsbury brought out Figurines, diet bars that dominated the girth-control market in the mid to late seventies.

The industry didn't get a black eye until the late seventies, when 59 deaths attributed to liquid protein forced that product off the market. The high-flying Cambridge Diet crashed as well. Named for the university affiliation of the chemist who developed it, the diet plan offered three "nutritionally balanced" liquid meals a day totaling 330 calories—a level of energy intake akin to semi-starvation. After the Postal Service charged that advertising claims about the product's safety were unsubstantiated, the company trained Cambridge dieters to be "nutrition counselors"—i.e., commissioned salesmen. But in 1983, the diet—which was licensed by a California couple who also operated the Mark Eden mail-order bust-developing program—filed for bankruptcy.

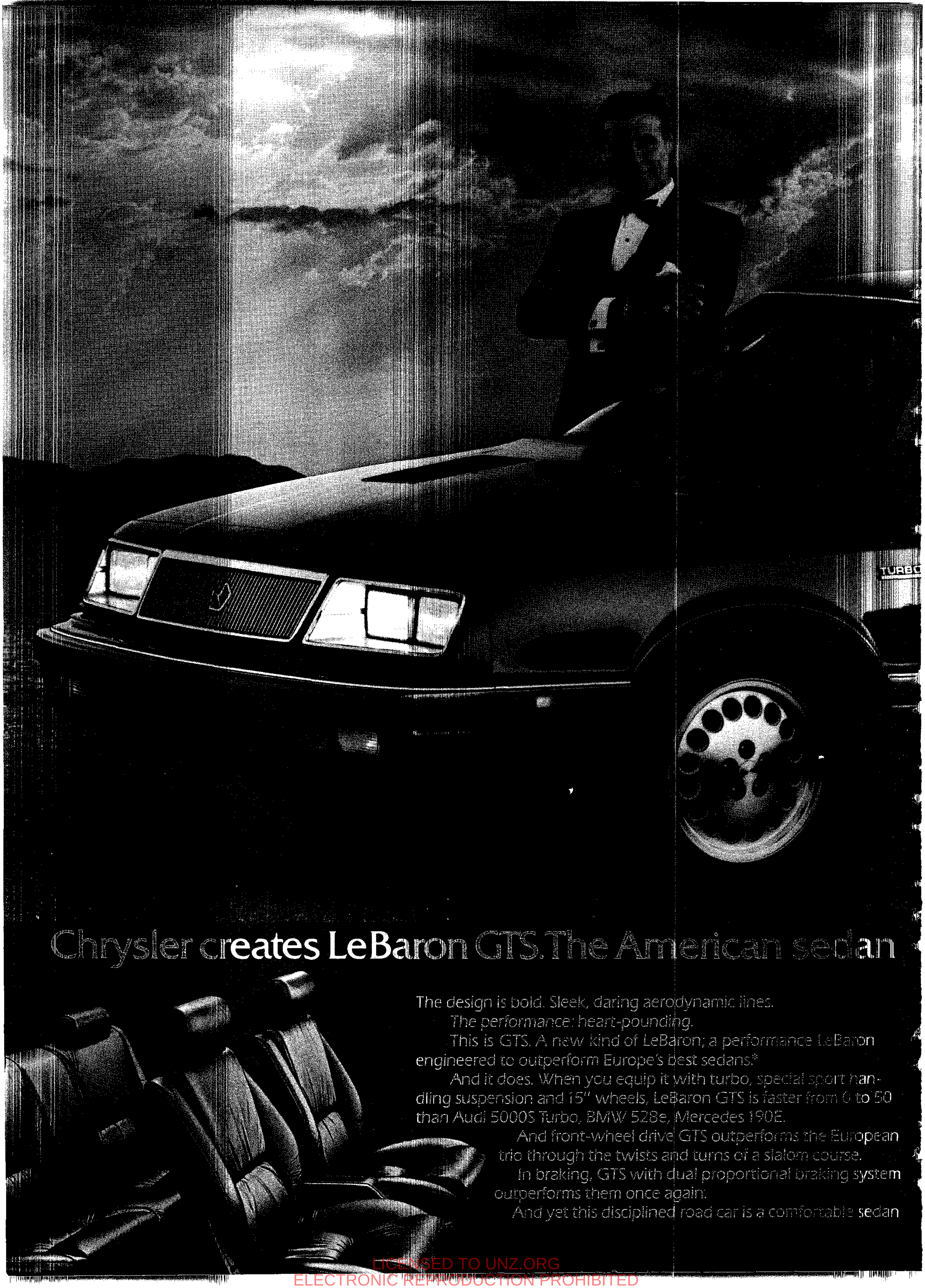
Thompson saw a marketing opportunity to mass-distribute a similar product at about half the price and, in 1977, came

"Nights like this are when you know all the careful planning was worth it."

THE KIPLINGER MAGAZINE

CHANGING TIMES

THE MAGAZINE OF PERSONAL BUSINESS



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LeBaron GTS would be impressive at any price. At $10,000† less than the least expensive of the three European sedans, it is stunning.

*Results of USAC tests vs. standard equipped 1984 competitive test models. **Whichever comes first. Limited warranties. Deductible applies. Excludes fleet/leases. Dealer has details. †Based on sticker price comparisons of test cars. Standard equipment levels may vary. ††Lowest percent of NHTSA safety recalls for '82 and '83 sales model years for vehicles designed and built in North America. Best backed based on warranty comparison of competitive vehicles.

We engineered it to outperform Europe's best. It does.*

LE BARON GTS

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Chrysler. Best built, best backed American cars.††

out with Slim-Fast, a powder that, when mixed with skim milk, takes the place of one or more meals a day. Like most meal replacements, it contains vitamins, minerals, protein, fiber, and bran.

Most appetite suppressants, on the other hand, rely on phenylpropanolamine (PPA), the active ingredient in many nasal decongestants. (In 1939, a Cincinnati doctor had reported in the *Cincinnati Journal of Medicine* that in using PPA to treat patients who had stuffed noses, he found their appetites had waned. No one pounced on this discovery until the seventies, when Thompson began researching the compound.) To satisfy the FDA's requirement of two double-blind studies, and to calm consumer and medical groups' fears about PPA's safety and efficacy (specifically, that it raised blood pressure and pulse rate, altered mood, and was associated with kidney failure, stroke, psychotic reactions, and other complications), Thompson submitted more than a dozen tests on humans, monkeys, and rats.

Still, not all of the medical community's feathers have been smoothed. Dr. Theodore VanItallie, director of the Obesity Research Center at St. Luke's Roosevelt Hospital Center, notes that "the public takes billions of appetite suppressants each year. No one knows the actual impact of these drugs on weight. They're not dangerous if taken as directed, but people may use them inappropriately. The risk is that people will depend on them wholly, not as an adjunct to changes in their life-style and eating behavior, the cornerstone of weight control." And Dr. Norman Brachfeld, a cardiologist and expert on obesity, claims that diet pills are "potentially dangerous in that they can stimulate heart rate and increase blood pressure. The key to weight control is a decrease in caloric intake and an increase in physical activity."

Convinced of the safety of PPA (an FDA panel has recommended its approval), Thompson introduced its first appetite suppressant, Appedrine—a three-times-a-day tablet—in 1974. Caffeine was added to counter the lethargic effects of dieting. The following year, the company came out with Prolamine, a longer-lasting, twice-a-day timed-release capsule. In 1976, after focus groups had persuaded Thompson that dieters wanted a still longer-lasting curb, it introduced twelve-hour Dexatrim, a product that, today, accounts for 55 percent of all appetite-suppressant sales. And in 1980, the company brought out Control, the first decaffeinated diet aid. (Subsequently, Thompson took the caffeine out of Dexatrim.)

All these products are impressive, but I'm afraid they just don't do the trick for me. When it comes to an appetite suppressant, I'd rather have a coffee-ice-cream hot-fudge sundae any day. ■

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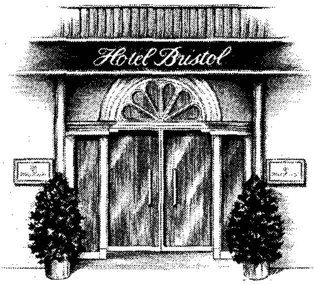

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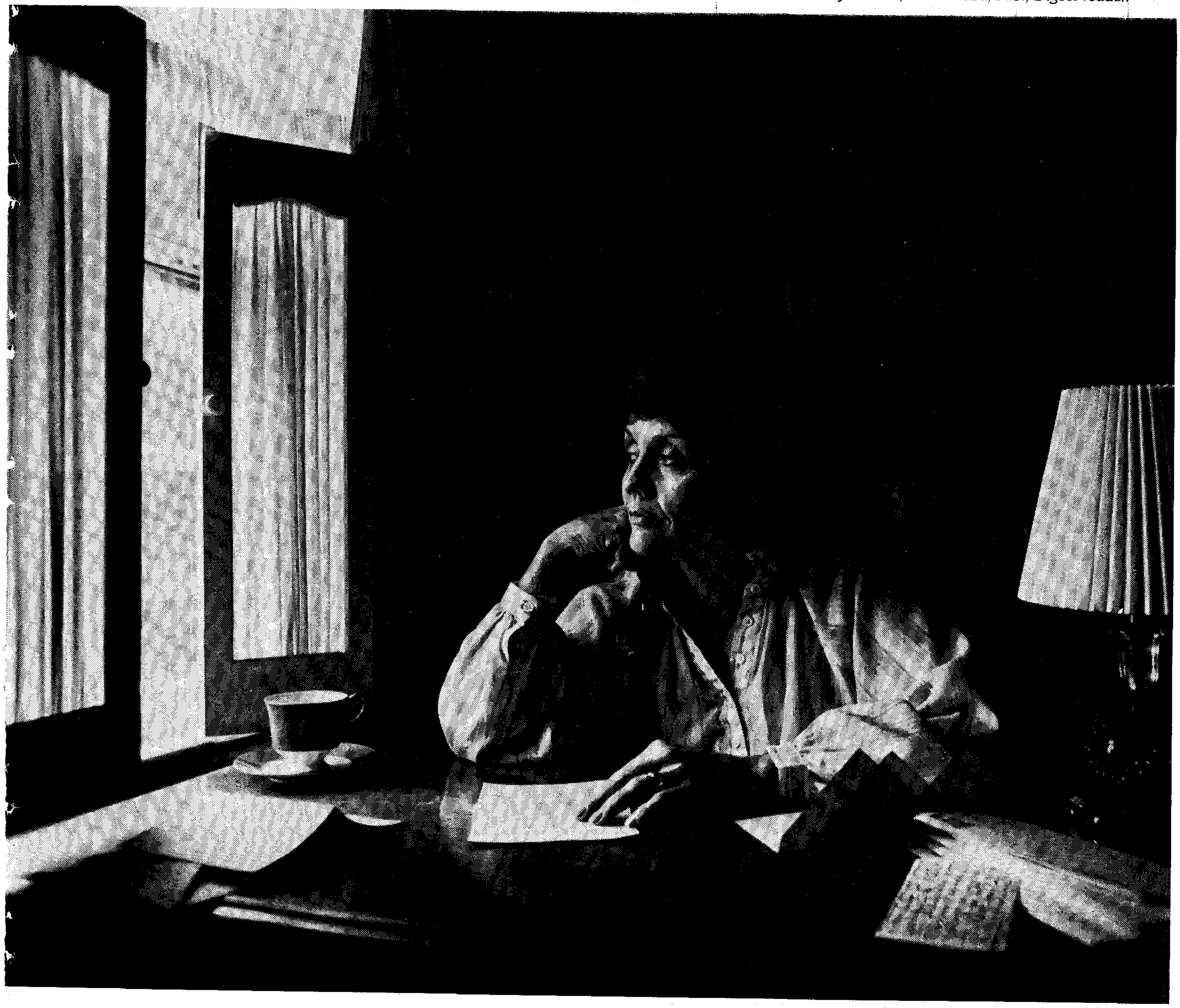

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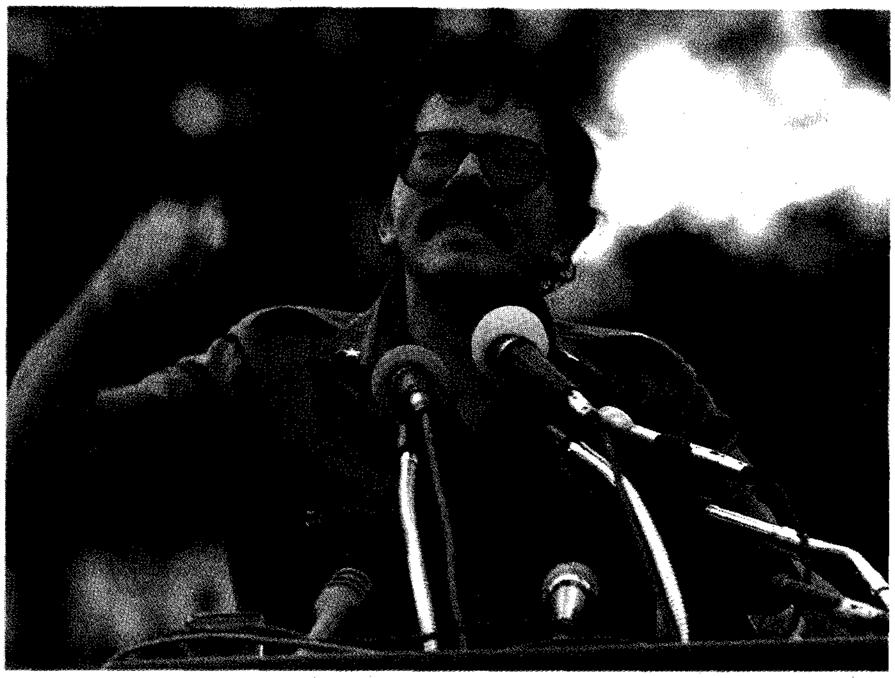
CONTRA INDICATIONS



Ruling class: *Sandinista leader Daniel Ortega at a rally in Matagalpa.*

Will the Aid Resume?

WANTED: SOPHISTICATED AND PATRIOTIC investors to purchase interest-bearing bonds to finance the counterrevolutionaries currently battling the Sandinistas, who rule Nicaragua.

Believe it or not, a version of this appeal may soon appear in the United States and abroad. Ever since Congress suspended CIA funding of the *contra* war, the rebels have been hurting. In the north of Nicaragua, where the main *contra* force operates from base camps across the border in Honduras, ammunition is at a premium—each soldier is permitted to fire only five slugs a day. In the south, Eden Pastora, the legendary Commander Zero, has thousands of mouths to feed and $60 in the bank. Recent efforts to unify the two *contra* groups in order to attract more American support failed miserably. At meetings in Miami last week, Pastora again refused to join with the northern forces as long as former cronies of the late dictator Anastasio Somoza remained in prominent positions.

The question of Central America is again moving to the forefront in Washington. The battles over the defense budget and tax simplification will continue long after some crucial decisions concerning Central America are taken. The most significant of these concerns the *contras.* Sometime next month, the Reagan administration will probably ask Congress to release $14 million in supposedly covert aid for the guerrillas. The prospects for that release are dim. Even Richard Lugar, the Republican chairman of the Senate Foreign Relations Committee, describes the White House proposal as "not viable at this time." If Lugar's prognosis doesn't improve, the administration may request funds for the *families* of the *contras,* a contingency already dubbed the "aid for dependent *contras*" program.

"Assuming we don't get the $14 million from Congress," says a *contra* leader, "we really are seriously considering floating a bond issue. It would be like Israel bonds [which are sold primarily to Jewish supporters of Israel living in America and Western Europe]. It won't be a broad public issue. Our audience is the people who believe in our cause." They'd better believe in it; the chances for repayment are laughable.

Not so laughable is the administration's overall Central America policy, which continues in disarray. Depending on whom you talk to, Washington either is interested in simply interdicting the flow of arms from Nicaragua to El Salvador or is actually out to topple the Sandinista regime. The president is of little help. When he declares the goal to be the restoration of "democratic rule" to Nicaragua, his words are read by many as a euphemism for ousting the Managua government. It is largely this confusion concerning the administration's true objectives that is driving the congressional critics. Unless and until a clear course is defined, Reagan will encounter resistance whenever Nicaragua is debated.

Equally troubling is Washington's stance on the Contadora peace process, a regional attempt to draft a treaty under which the Sandinistas would end their support for the guerrillas in El Salvador in exchange for America's calling off the *contras.* As of now, Contadora is stalled, primarily because the administration's foreign-policy architects refuse to believe that *any* agreement signed by the Sandinistas could be worth anything.

There is something to this hard-line view; it is not merely paranoia. The Sandinistas see themselves as part of—indeed, as the *leaders* of—a regionwide upheaval. "The revolution's moral imperative and historical character," says Tomás Borge, the Managua government's strongman, "make it inevitable that the energies released here will be universal in all Central America." In other words, says another comandante, "we will never give up supporting our brothers in El Salvador."

Maybe they will and maybe they won't. The important points to keep in mind are these: First, the Sandinistas are dead serious about their perceived historical role, and second, military pressure is, unfortunately, the only proven way to win concessions from such zealots. The question, as usual, is a matter of degree.

Inside Nicaragua, meanwhile, the government headed by Daniel Ortega is increasingly repressive, and economic hardship is widespread. Here is the testimony of the Carnegie Endowment's Robert Leiken, a veteran and articulate critic of America's Nicaragua policy: "The shortage of basic necessities is . . . breeding pervasive corruption," says Leiken. "Party members . . . dine at luxury restaurants restricted to party officials and vacation in the mansions of the Somoza dynasty. . . . There is a general impression [in the outside world] . . . that the Sandinistas are the victims, not the victimizers. Inside Nicaragua, however, the image is reversed. The word Nicaraguans employ the most frequently to describe the Sandinista government is *engaño* (hoax or trick)."

The ostensible reason for Ronald Reagan's obsession with the Sandinistas is El Salvador, a country he has sworn will never fall to Communism on his watch. To a considerable extent, the administra-

Photograph by James Nachtwey/Black Star.

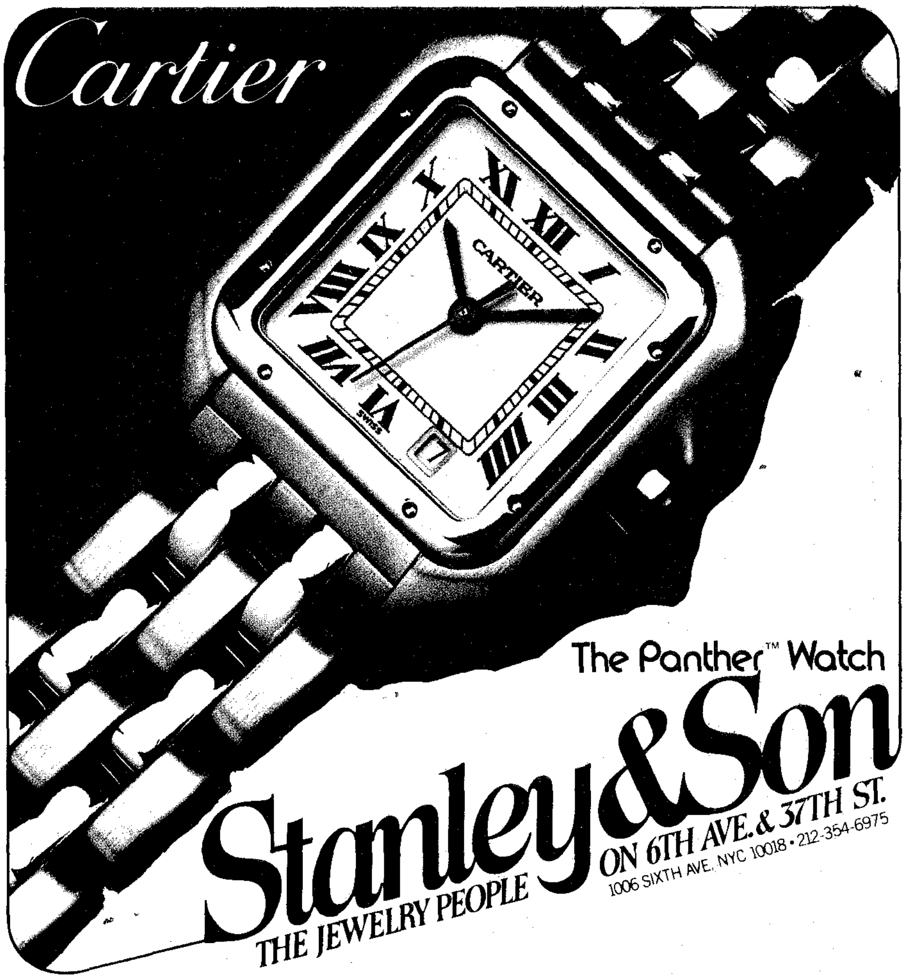
tion's El Salvador policy has been vindicated. The very election of President José Napoleón Duarte, a true democrat who has already curbed the death squads, would not have been possible if the administration had followed the advice of those congressmen who sought to make military aid to the Salvadoran government contingent on the opening of negotiations with the guerrillas, talks they hoped would lead to "power sharing." Duarte, in fact, has now begun a dialogue with the guerrillas, but the talks have bogged down. "Neither side," says a Duarte aide, "feels weak enough to give ground." The war, it seems, is still stalemated. The Salvadoran army predicts victory in 1985—just as it has predicted victory before.

If anything, the military situation is cause for concern. The famous "National Plan," a program to secure selected areas by driving out the guerrillas and then improving the economic climate, is all but disregarded, a panacea that never took hold. The latest program, "Project 1,000," is an attempt to resettle thousands of homeless Salvadorans in communities fortified against guerrilla penetration. No one should be surprised if "Project 1,000," eerily reminiscent of the "strategic hamlet" program in Vietnam, fails, too.

The crux of the problem is simple: The Salvadoran army alone cannot defend the majority of the nation's population. A strong civil defense must function as well. But many Salvadoran peasants view the government's plans for civilian militias as little more than municipal suicide. Most villagers, eager only to survive and work their land, have reached an understanding with the guerrillas: "If we go to the fields as neutrals," the mayor of Santa Clara told the Los Angeles *Times,* "the guerrillas leave us alone. If they know we are members of civil defense, they will pick us off one by one." This seems to be a near-universal perception. In one province, Chalatenango, only 3 of the 33 municipalities recently urged to adopt civil-defense plans have agreed to do so.

An experience last fall in La Libertad province appears to be influencing the population's lack of response: Three civil-defense outposts were overrun by the guerrillas. A major army post was just six miles away, but reinforcements failed to appear for more than a day. Fifty-four militiamen died.

Given this reality, a "fact on the ground" as Ariel Sharon would say, it is no wonder the Salvadoran rebels aren't eager to negotiate seriously. They negotiate for the propaganda value but remain combatants. They have expertly adopted the old Vietcong rule for guerrilla warfare: *Danh va dam, dam va danh*—"Fighting and talking, talking and fighting." ■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FAST TRACK

DOG DAYS

Unleashed Passions

A FEW WEEKS BACK, PARKS Department officers in Central Park tried to give a ticket to a woman who had been letting her dog run off the leash. "Name please," they said. "Mary Poppins," she answered. The woman didn't give her real name until the officers threatened to take her to the precinct.

Such extreme evasions are not unusual for owners trying to dodge the city's $50 fine for letting a dog off the leash. The law, which is meant to keep pedestrians safe, has made a lot of pet owners pettish.

"I think it's a ridiculous law," said Henny Sender, a reporter for Reuters whose black, aristocratic-looking mutt, Faber, was trotting leashless through Central Park the other Sunday. "I mean, $50 is a lot of money for letting a dog that is not vicious run free. I've seen the sweetest-looking old men just blatantly lying to the officers to get out of the fine for their dogs."

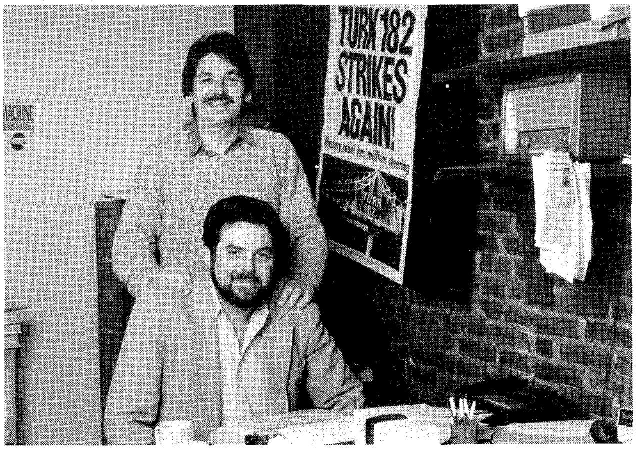
Though giving a phony name is the most common way to avoid a ticket, some owners have come up with more imaginative strategies. Recently, a man was able to elude officers because his two male huskies were trained to dash out of the park when he whistled. Another man let his dog run alongside his car, and when officers approached, the man whistled for the dog to get back in the car and sped away.

"People will go to all sorts of lengths," said Maura Wrynn, a spokeswoman for the Parks Department's Urban Park Service. "You could say this is not a popular law." P.B.

COMING UP

BROTHER ACT

"NEW YORK MOVIES," SAYS DENIS HAMILL, shaking his head. "Seems like most New York movies—" "Never leave Bloomingdale's," says Denis's brother John, completing the thought. "Sometimes," John adds, "I wonder if Hollywood knows anything about this town."



Hot Hamills: Denis (standing) and John.

There's no mistaking the kind of knowledge at the heart of *Turk 182!* the movie written by Denis and John Hamill, former reporters who now write scripts not quite in the Hollywood mold. *Turk*, their first, opens this week and stars Timothy Hutton as a Brooklyn kid who takes on the mayor after his brother, a fireman crippled while saving a life, is denied his pension because he was drunk at the time.

Turk is full of the brotherly codes and shorthand dear to John and Denis, who grew up in Park Slope with five other Hamill children. Billy Hamill, their father, taught his kids to prefer books to movies, and movies to TV. Pete Hamill, the oldest, was also the first to earn a living with his typewriter, and his influence on John and Denis was keen. "If your big brother's a fireman, you grow up wanting to be a fireman," says John. "Pete was a writer."

John, now 35, spent a year in Vietnam as a medic, worked as a reporter for a small weekly called *Flatbush Life*, and moved on to the *Daily News*. Denis, 33, started at the same Flatbush paper ("It was our underground railroad"), went on to the *Village Voice*, and eventually wrote columns for the Los Angeles *Herald-Examiner* and the Boston *Herald-American*. As reporters, each developed an eye for street detail: Covering looters during the 1977 blackout, they noticed that "the men stole meat, but the women went straight for the Pampers."

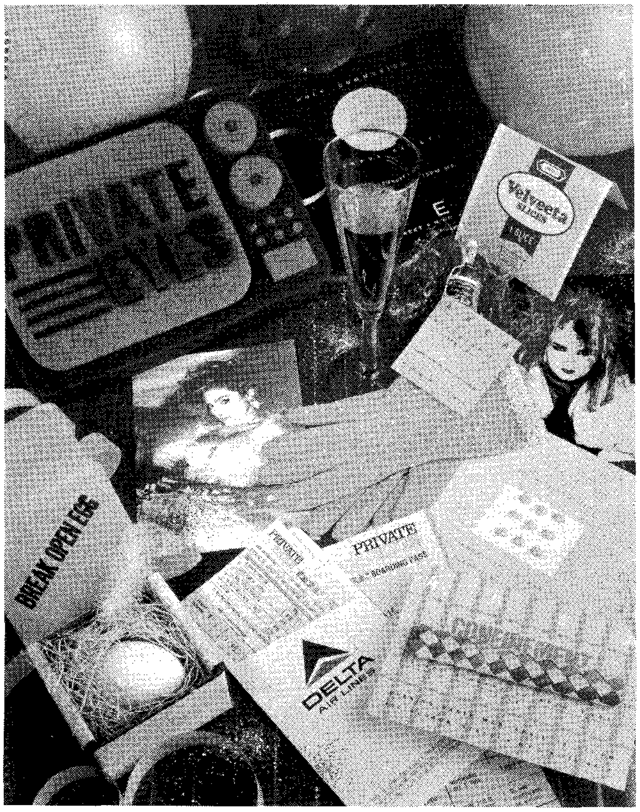
Since 1982, they've lived just blocks apart in Windsor Terrace—John with his wife, Denis with his wife and three kids. The brothers escape to a nearby office that was once a fruit shop, or head down the street to "research" at Farrell's, an Irish bar much like the one in *Turk*. They recently finished a script called *Critical Condition*, about a hospital during a blackout, and are writing a police comedy for MGM and a murder mystery for producer Leonard Goldberg.

Movie people "get a kick out of the fact we're still in Brooklyn," says John, but staying close to home keeps them happy and honest. "We could never 'go Hollywood,'" says Denis, "because we don't like living there. Besides, the stuff we write about comes from here." ERIC POOLEY

Photographs: left, Brian Hamill; right, Amy Arbus. Illustration by Guy Billout.

NIGHTLIFE

SPECIFIC OVERTURES



NEARLY 500 PEOPLE GOT them in the mail—small cardboard boxes that held even smaller blue-and-gold boxes. Inside those boxes were blue capsules. When dropped into hot water, the capsules sank to the bottom, fizzed, and then released a message on cellophane that said: "AREA Retrospective Wednesday January 30th 9:00 cocktails." Surprising, exciting? Not really; it was, after all, just another invitation to Area.

Many of the 500 people knew what they were in for when that box arrived (the other 4,500 people on Area's mailing list received simple printed invitations), because the blue pill was a reprise of the one Area sent out for its opening, in September 1983. The new version announced a collage of Area's "themes," which change every six weeks. And why should people who've received slices of processed cheese (for Suburbia), a communion wafer (for Religion), and hollowed-out eggs (for Natural History) be surprised by a little blue pill?

Although Area's invitations tend to be the most elaborate, the city's other clubs are nearly as inventive. Limelight, the disco in a renovated church at Sixth Avenue and 20th Street, sent out red firecrackers for a party following the Jacksons concert last August 5, and white church candles (which cost $1.75 each to mail) for its first anniversary. Private Eyes on West 21st Street mailed foam-rubber TV's as opening announcements, and Kamikaze on West 19th Street sent out red-white-and-blue silk scarves for its Pretend to Be French party.

And the numbers are just as inspiring: Area sends out 5,000 to 20,000 invitations a week, Limelight almost 10,000, Danceteria on West 21st Street 10,000 to 15,000, Kamikaze close to 7,000, and Private Eyes 3,500 to 10,000.

Rudolf, Danceteria's manager, calls his mailing list "the core of the club." He stores 44 groupings on the club's computer. Among them are lists for typical East Village types, artists and collectors, early–Studio 54 types, and gays ("Every club has to have a gay list"). "A Wasp-party invitation," Rudolf says, "is not going to be sent to Mohicans."

Limelight's list is subdivided into artsy downtown, Upper East and West Sides, and literary. Kamikaze has ten categories, including A, B, and C art-crowd lists and a yuppie list.

The invitation boom seems to have caught on about two years ago—partly because clubs advertise sporadically (according to Joe Dolce of Area, the club's ads are "purely status advertising") and partly because New Yorkers began to yawn when they got yet another plain invitation with a celebrity's name at the top.

"People are less naïve nowadays," says Rudolf. "There has to be more than a celebrity inviting them—the real club-goers don't care about celebrities."

And so, the knickknacks and the toys fly through the mail: a fake London-to-Hollywood airplane ticket (for a Frankie Goes to Hollywood party); flash paper and matches (for Elements at Area); a wedding invitation (for a party in Madonna's honor at Private Eyes). But nobody seems to know whether the outlandish invitations work. "People get as many as ten invites a day, and it's hard to tell which ones are effective," says Steve Sukman, vice-president of Private Eyes. "But I think the only time you have to do an excellent invitation is for a boring party." AMY VIRSHUP

OVERHEARD

IN A VILLAGE JAZZ CLUB, A slight young man was helping a large, tipsy woman to the ladies'-room door:

Woman: "Want to come in?"

Man: "No, thanks."

Woman (seductively): "You *sure?*"

Man: "Uh, yes."

Woman: "You gay?"

Man (quickly): "Yes, as a matter of fact, I am."

Woman (tugging at his sleeve): "That's okay—I am, too." E.P.

UPDATE

Winning Cards

EARLIER IN THE WINTER, Chroma Cards—a neighborhood favorite—was facing eviction from the Chrysler Building ("Fast Track," December 10, 1984). JKC Realty, the landlord, had charged that a display of beefcake cards and calendars was pornographic, violating the terms of Chroma's fifteen-year lease, which has thirteen years left on it.

But JKC's petition for eviction was dismissed two weeks ago, and Chroma will be able to stay in the Chrysler Building. "The judge said our display wasn't pornographic by any stretch of the imagination," said David Heer owner of the store and its three branches.

Heer said the case "sort of restores your faith in the system." But he worries that the landlord will look for another excuse to get rid of the shop. "This was a very expensive and time-consuming procedure for us," said Heer. "I don't know if we could suffer through it again."

JKC had no comment.
J.W.

Photograph by William Guillen.

GOOD WORKS

THE FOOD CHAIN

"CITY HARVEST," DOUG Bolden called as he walked into Bloomingdale's food department. Five garbage bags stuffed with yesterday's food—fruit-filled croissants, fancy folded pastries, and long loaves of French bread—were waiting for Bolden and his partner, Anthony Chatman.

"They like to give us the food," said Chatman. "It's better than throwing it away."

For the past three years, the owners of some of the city's top gourmet shops have been donating their unsold food to City Harvest (349-4004), which, in turn, gives the food to agencies that feed the hungry. City Harvest workers collect and distribute an average of 8,000 pounds of food a day.

Though most contributions are made by food retailers, City Harvest accepts edible contributions—from 5 to 5,000 pounds—of all kinds: food a film studio used for a commercial, food confiscated by the police, food left over from a party.

This day, the donors included Mangia, Sachs & Horne, Fisher & Levy, Savoy, and La Boulange. Bolden and Chatman collected food in a bright-yellow van until the storage area was crammed with 24 bags of food.

"It's a light day," said Bolden.

From the elegant midtown shops, the workers drove uptown to the Broadway Presbyterian Church, where homeless men had already gathered outside. Food also went to the Cathedral Kitchen of St. John the Divine, and to the St. Nicholas Senior Citizen's Center in Harlem.

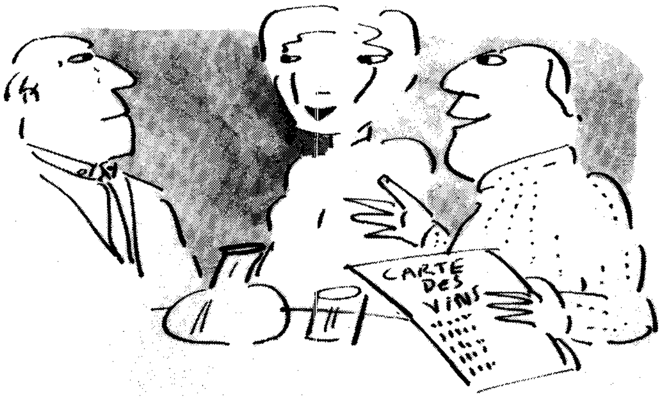
Helen VerDuin Palit got the idea for City Harvest in July 1981. The director of a New Haven soup kitchen, she was having trouble feeding everyone who wanted a meal. So she asked local shops to donate surplus food. The request paid off: In a few months, the soup kitchen was serving not only soups but chef salads, casseroles, and desserts. In December 1982, she opened the New York version of City Harvest.

"It worked so well in New Haven, I knew it had to work in New York," said Palit. She pointed out that a program such as City Harvest is an obvious solution to hunger in a society that wastes one fifth of its food.

The contributions are tax deductible, but not everybody thinks it's right to take advantage of this. "It's my little form of charity to the world," said Marc Spector, an owner of A Bagel Store & More, which donates close to 1,500 bagels a week. "I don't expect a tax deduction when I give a dollar to a homeless man on the street. That's not the reason for charity."

JEANNETTE WALLS

PEN & PENCIL



"And then we found this unspoilt little place where they still do perfect nouvelle cuisine."

ANTHONY HADEN-GUEST

PRICES

The Cost of High Living

For the past three years, Moët & Chandon, the champagne people, have been tracking the inflation rate for luxury items. Here's what they found for 1984:

	1983	1984	Increase (%)
Round-trip (New York to Paris) ticket on Air France Concorde	$4,120	$4,244	3.0
Broadway theater ticket (orchestra seat for *42nd Street*)	45	45	0
Fugazy limousine rental (one hour)	30	34	13.3
Wash, cut, and blow-dry at La Coupe hair salon	45	55	22.2
Ivy League–college tuition, not including room and board (one year at Harvard)	9,035	9,800	8.5
Rolls-Royce Corniche convertible	156,000	156,000	0
Women's high-fashion, full-length mink coat (according to Emba Mink Breeders Association)	11,000	12,650	15.0
Teuscher imported chocolate truffles, 1 pound	22	25	13.6
Petrossian beluga caviar, 30 grams	22.50	25	11.1
Hennessy X.O. cognac, 750 milliliters	62	62	0
Dom Perignon vintage champagne, 750 milliliters	55	55	0
Maid service, one day (according to Maids Unlimited)	68	74	8.8
Men's Rolex Oyster perpetual day-date watch with president bracelet	7,950	8,850	11.3
		Average:	8.2

RUTH RECOMMENDS

BY RUTH GILBERT

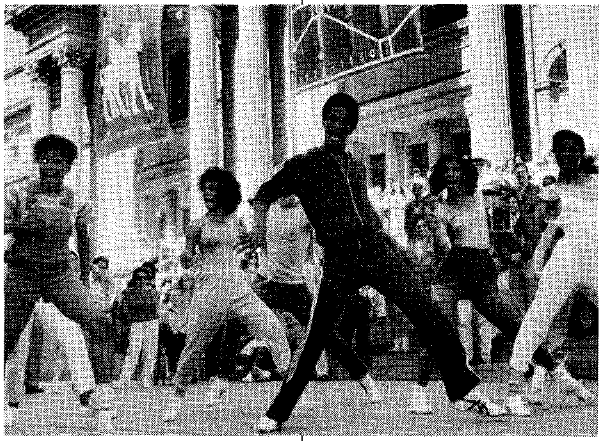
The S.O.B.'s Club celebrates Carnaval '85 February 14 through 17 with torrid entertainment, nonstop music, and costumed Brazilian dancers.

THE GIORA FEIDMAN TRIO

Guitarist Jeff Israel and contrabassist Richard Sarpola join Israeli clarinetist Feidman when the "undisputed king of klezmer" brings soul music to Carnegie Hall February 20.

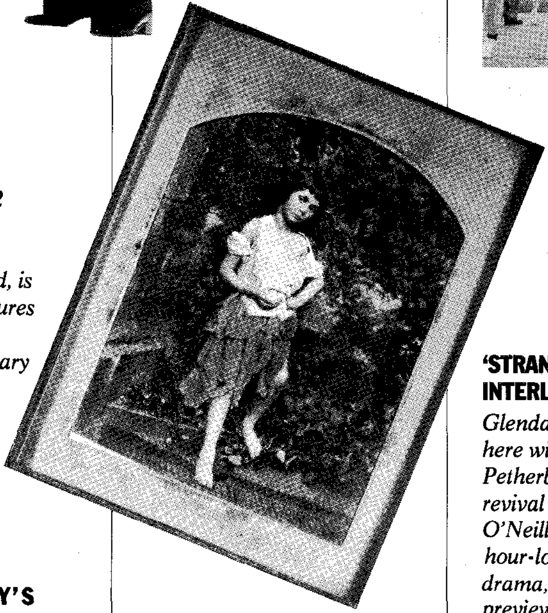
'FAST FORWARD'

Sidney Poitier directed this dance movie about eight talented small-town teenagers with big-time dreams. It opens February 15 at the Baronet, Bay Cinema, and National.



'TREASURES FROM THE NEW YORK PUBLIC LIBRARY'

Lewis Carroll's 1862 photograph of Alice Liddell, the original Alice in Wonderland, is one of the 260 treasures at the library's 42nd Street branch February 15 through May 24.



DAVID STOREY'S 'HOME'

Mary Hara (left) and Patricia Falkenhain are two of the many lonely people living in an asylum. The play opens February 14 at the York Theatre. In 1971, it won the New York Drama Critics Circle Award for Best Play.

'STRANGE INTERLUDE'

Glenda Jackson, seen here with Edward Petherbridge, stars in a revival of Eugene O'Neill's nearly five-hour-long 1928 drama, which starts previews at the Nederlander February 14. Brian Cox and James Hazeldine play the other men in her life.

Photographs: bottom left, Martha Swope / Carol Rosegg; bottom right, Zoe Dominic.

NEW YORK

MY NEIGHBOR BERNIE GOETZ

BY MYRA FRIEDMAN
WITH MICHAEL DALY

FOR ALL the worldwide publicity, Bernhard Goetz remains a cardboard creature of the tabloids. But Myra Friedman, his neighbor in their 14th Street high rise, came to know Goetz as few others have, and while a fugitive, he confided in her in a series of extraordinary telephone conversations. Tapes of two of these conversations helped persuade a grand jury not to indict Goetz for attempted murder, but to charge him only with illegal gun possession.

Bernhard Goetz arrives in New York after turning himself in to police in New Hampshire.

I WAS NAPPING WHEN THE TELEPHONE rang. I picked up the receiver and heard a voice that was tense and fearful. As I recall, the conversation went like this:

"Myra, this is Bernie."

"Bernie who?"

"Bernie Goetz."

"Bernie, what in the world ... ?"

"Listen, can you rent a car?"

"Rent a car? What are you talking about?"

"Do you know where Route 95 is to Connecticut?"

"Connecticut! What are you talking about?"

"Please, just listen to me. You can get a map and figure it out. Route 95. Take Route 95 to Connecticut, go off at Exit 6, and meet me at the Howard Johnson's there with a couple of the Guardian Angels and a tape recorder."

For a moment, there was only silence. I thought of the ongoing manhunt for the "*Death Wish* Vigilante." He had been described as tall, lanky, and blond, with a thin face and wire-rimmed glasses. This description fit 37-year-old Bernhard Goetz perfectly. My stomach churned.

"You? My God!" I said.

"Yes," he said.

"Where in the world am I going to find Guardian Angels?"

"I think they're picketing the mayor's mansion."

"Bernie, my God, I've got to go to the bathroom. Do you want to hold on?"

"No, no. I'll call back."

"Just give me three minutes."

"Well, I'll give you five."

I hung up. I remember feeling stunned and wondering if Bernie was having some sort of fantasy. I also wondered if he was *not* having some sort of fantasy and, if he was not, why he had chosen to call me. We had lived in the same building on West 14th Street for six years, but at least as I saw it, we were hardly the closest of friends.

Yet for reasons I still do not fully understand, I was the only person Bernie Goetz contacted. We spoke four times in three days, and he was, by turns, frightened, sickened, confused, ashamed, and outraged. He verged on tears several times. He laughed twice. He said that the four young men he had shot had not actually robbed him. They had shown what to him were unmistakable "signs" that they intended to attack. He said that one had thrust his hand into his pocket to indicate that he had a weapon.

"I saw what was going to happen," Bernie said. "And I snapped."

Bernie said that he had been forced to pull his gun on two previous occasions and had not fired. He said he did not want to be considered a hero and that he was not interested in fame or money. His primary concern seemed to be his privacy. He said he simply desired to resume a "normal life," and he appeared to believe this was actually possible. I realized that whatever crimes Bernie Goetz may or may not have committed he was in some bizarre way an innocent soul.

"I just want to be left alone," he said.

Until Bernie Goetz awakened me with that first phone call, ours was a relationship of hundreds of brief encounters. We both worked at home and often took breaks in the lobby. He seemed intense and hyperkinetic, and he had an obsessive nature that appeared appropriate for an engineer who specialized in calibrating electronic equipment. He walked astonishingly fast. Often, his hands were clenched as he scurried through the building. While I never heard him raise his voice, I sensed a tension in his speech and gestures. There was nothing remarkable about his mild green eyes. He was unfailingly proper and polite.

For several years, Bernie lived in an apartment facing 14th Street. He then moved into a quieter one-bedroom flat in the rear, directly above my own. The previous tenant had been a rather boisterous sex-show producer, and I was delighted to have Bernie replace him. Bernie covered his windows with stained glass, which gave the place a curious religious feeling. The rooms were sparsely furnished. The few pieces he did have were remarkable, and he appeared very pleased when I admired a massive mahogany chest he had inherited. Everything was orderly and clean.

When Bernie left the cathedral-lit sanctuary of his apartment and passed through the lobby, he found himself on a littered street of drug dealers and tawdry bargain stores. Junkies nodded out under the building's awning. Once, he stopped to peer curiously into a shopping cart full of rags and papers. A bag lady called for the police and accused him of theft. All of this chaos seemed to be too much for Bernie, and he found a focus for his obsessive nature in cleaning up 14th Street.

Because I was a member of the block association, Bernie constantly pursued me through the halls with new ideas. I would be rushing off to an appointment, and he would corner me in the lobby to suggest a city ordinance mandating the cleaning of all buildings every twenty years. I would be returning with a take-out lunch, starving, and he would whip out a document about street peddlers.

"Bernie, I have to *go*," I would say.

"Myra, it'll just be a minute," he would say.

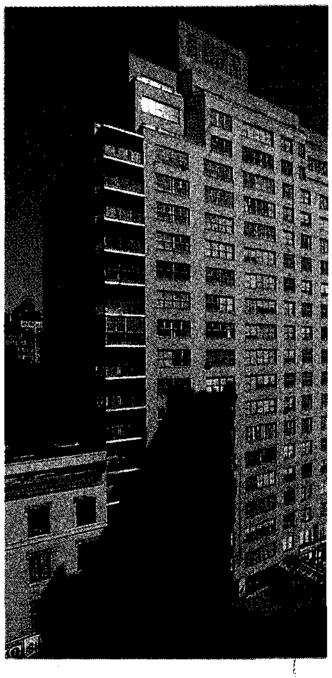
For months, Bernie badgered various city agencies to remove an abandoned newsstand on the corner. The structure continued to be used by drug dealers as a trash bin, urinal, and leaning post. One night, the issue was settled by a fire. There were rumors that Bernie was the torch. I can only say that he cleared away the debris and swept up the cinders.

The other troubles of 14th Street remained. People in the building who had always considered themselves to be liberal began expressing some surprising sentiments. Bernie was one of these people. At a community meeting, I heard him say, "The only way we're going to clean up this street is to get rid of the spics and niggers." I was shocked to hear a man whom I knew to have close black and Hispanic friends talk this way, and I said, "I'm getting out of here." Later, somebody close to Bernie for many years suggested that he used an occasional racial epithet just to shock.

"So he would go to the extreme of saying 'nigger' and 'spic' just to get the liberals wild, because he's pissed at them," the friend, Paul Barbuto, says. "He can also say the city government needs to be doing something for black kids. That's Bernie."

In 1981, Bernie was mugged by three black teenagers in the Canal Street subway station. He

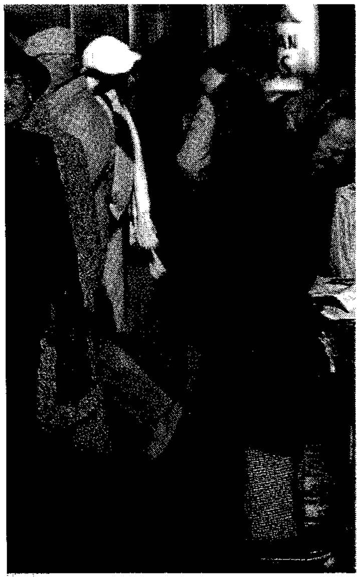
The 14th Street building where Goetz has a rear apartment.



"You see, it appears to everyone that I was right. Fine. Okay. Maybe they're right, maybe they're wrong. I think those four guys know if I was right or wrong."

Photographs: left, Robert Maass/Photoreporters; right, Chris Morris/Black Star.

Over the years, he seemed obsessed with trying to clean up 14th Street.



fought with one of the attackers until police appeared. The attacker claimed Bernie had assaulted him. The mugger was released in two and a half hours. Bernie was detained for six. He never discussed the incident with me. He regarded the building staff almost as family, and he did confide in a doorman.

"He was laughing, but not really," the doorman said to me.

Bernie returned to his immaculate apartment with permanent damage to cartilage in his chest. I did not know that he later saw his attacker robbing a couple. I only later learned that he tried, unsuccessfully, to secure a pistol permit. I did not notice any change in him at all. He continued to scurry after me with petitions and to pester me to support yet another plan.

Quietly, Bernie paid $200 out of his own pocket to have an unsightly placard removed from the building canopy. He spent another $300 for litter bins. He bought a chair to replace one at the front desk that squeaked, and he served for a time as treasurer of the tenants' association. Yet he seemed to shy away from block-association meetings. With all his passion for the neighborhood, he somehow remained a loner, a community-minded man uncomfortable with community.

Often, I saw Bernie playing with children in the lobby. He would lift a child and laugh and seem momentarily at peace. He appeared far less at ease with his adult neighbors. In the midst of a conversation, he would sometimes abruptly whirl around and march away. He had apparently said all he wanted to say. One day, he visited a man on the tenth floor who was playing a recording at low volume. Without a word, Bernie went over and turned off the stereo. While I was not alone in retaining an odd affection for Bernie, I was also not the only one who found his eccentricities trying.

"You know," I would say to one of the men at the front desk. "That guy is going to drive me nuts."

THEN, ON THE EVENING OF DECEMber 29, Bernie telephoned and asked if I could meet him at the Howard Johnson's off Route 95. He said he would call again in five minutes. The phone rang at precisely the appointed moment. I am a writer. I had done a biography of Janis Joplin titled *Buried Alive* and was working on another book. I had no doubt that I was in the midst of a remarkable story. Without a second thought, and without telling Bernie, I flicked on the tape recorder, which happened to be next to my phone. Bernie's voice had a tremor, and his sentences were punctuated with sighs.

Bernie: Now that I think about this, I'm going to come to New York tomorrow. So you don't have to drive up here. If you want, we can talk about this for a few minutes, and I just have to ask you a favor. Why don't you just forget this conversation ever took place.

Me: I'm not going to do anything to hurt you, I promise you that. But I would like you to be a little, you're not being as coherent as you are usually prone to be.

B: How can you understand these things? It's, it's, it's, I'll tell you what, listen, probably, well, not probably, but I have a good possibility of perhaps being able to live a normal life. So, look, what I'm gonna do is, I'm gonna ask you a favor. Please, tell no one ever about this. I'll come in to New York tomorrow. If you wanna talk to me for a few minutes tomorrow, I'll be in my apartment, but maybe, just maybe, I can get away with it.

M: Bernie, can you tell me what happened?

B: Myra, you don't understand. Listen, and this is what it amounts to in this situation. I have protection with the truth, and I have protection with silence. Okay? Either one.... Myra, you weren't in the situation, and what is important to me is what is right and what is wrong. And I'm not even going to say that what I did was right or wrong.... I mean, that, to me, is a real issue. And what I'm going to be judged on are technicalities, and that's a farce.... You see, it appears to everyone that I was right. Fine. Okay. If they want to reach that conclusion. Maybe they're right, maybe they're wrong. I don't think people can say that. I think those four guys know if I was right or wrong!

M: What do *you* think?

B: What do you think I think? Myra, do you think that I was looking for that?

M: No.

B: Myra, I responded viciously and savagely. It's a state of mind that you're not familiar with. If you corner a rat and you are about to butcher it, okay? The way I responded was viciously and savagely, just like that, just like a rat. Now, the city, they can drag me through the dirt by showing how savage and vicious I was and by not releasing the whole truth, even on the technical things that happened.... I know the truth. Those guys know the truth. The people are looking for an easy answer. They're looking for a good guy defending himself, or a Clint Eastwood. Or if they want to condemn it, they're looking for someone who was looking for trouble. Or they can say, "Well, this person is crazy." Or they can say this person was uncivilized. Can you believe that, Myra! I heard some attorney from the Civil Liberties Union on television yesterday saying that I responded in an uncivilized way. Like he knows what went on. It's unbelievable!... Most people assume I did what's called the right thing. I'm not going to say that. I think what I did was appropriate or reasonable, if you can believe that, under the circumstances. Just appropriate and reasonable under the circumstances. And I knew what was happening right at the time. And a person does this and at the same time chooses to run away instead of turning himself over to the legal system—do you know what kind of statement that is about the legal system? If you have a clear-cut case, you would rather say the hell with it. See, Myra, you don't understand the situation in New York. In a way, in New York, the people are cornered, the people particularly in the poor sections, they're cornered like a rat. Myra, in the past three years, I have been attacked three times. And I've been threatened twice seriously. The people, particularly in the poor sections—you don't know how many guns there are in New York. The people *have* to have guns. And yet the city tells you, "Don't you *dare* have a gun; you get a one-year mandatory." I mean, this is just for starters. See, Myra, you don't understand. The society—

M: The what?

"I think what I did was appropriate or reasonable, if you can believe that, under the circumstances. Just appropriate and reasonable under the circumstances."

Photographs by Chris Morris/Black Star.

B: The society in its own way even uses terrorism. They say, for example, "You know what it's like to go to jail?" Myra, I don't care what happens to me. But you know what they tell the rest of society? In jail, just for example, one of the unspoken fears, if you go to jail, among guys, is you're going to get gang-raped. Okay? In jail, you're going to get beaten, gang-raped, the whole f------ business. It's a subtlety that is used, it's a subtle form of terrorism of a lot of the population. Whether you believe it or not doesn't matter to me. That's something you have to think about. I'm not worried about going to jail, Myra.

M: You're not going to go to jail.

B: Myra, in terms of the values of the society, I have everything to gain. *Everything.* Whether it would be money, or whatever, or fame, or popularity. These things just make me sick. But the whole situation . . . the legal system is a farce. It's a farce. It's a self-serving bureaucracy. These lawyers who want to defend me for free, Myra, the case is an open-and-shut case on technicalities. It's a simple thing.

M: You mean, you are innocent on technicalities or you are guilty on technicalities?

B: Obviously, I'm innocent, but on technicalities. It would be a joke to beat this . . . a joke.

M: Then what in the world are you afraid of?

B: What I want to lead is a normal life. That's all.

M: In other words, they menaced you.

B: Myra, why do you think these guys aren't telling the truth? Well, the police, either they're not telling the truth or they're releasing information that's bad information deliberately. But that doesn't matter.

M: The police don't think these guys were innocent.

B: You don't understand the issue. For example, on a technicality, they'll say they were carrying [screwdrivers], but they didn't display them. So therefore, I did not have the right to respond, Myra. . . . I know it. And they know it.

M: But you just said on a technicality you are innocent!

B: On *numerous* technicalities.

M: Then what difference does it make? Turn yourself in. Let a lawyer—

B: No. No, Myra. I just want to be left alone. I want no part of it. I don't have the strength to see this through. I have projects that I'm working on in my apartment. Things I want to do, and I want to do those things. That's what I want. I just don't want to spend one day on this. And if I turn myself in, this is just gonna run my life for the next several months.

M: But I also do not think there is a chance in hell that you are going to do any time.

B: That's not the issue. You don't understand. That's not what I'm afraid of. Myra, if someone comes up to me and puts a bullet in my head, I don't care.

M: I thought you had things in your life that you wanted to do.

B: If I'm going to live. Myra, that's not it. . . . What I want to do is forget this. Look, I'll tell you what. . . . I'll drive in to New York tomorrow, and what happens happens.

M: What is your option if you don't?

B: Listen, Myra. If I don't, if I don't turn myself in, if I don't get caught, I can lead a normal life. To you, that sounds unimportant. It seems like nothing to go through this. But I just don't want to go through it.

M: I do understand. You are in a pickle.

B: I'm not in trouble. It's just—Myra, this society makes me sick. Its values are so twisted. It's just crazy. I don't know. Anyway, look, why run up the phone bill?

M: I cannot be the only person in the world you have told about this.

B: You are. You are the only person who I have told who knows for sure. There are plenty of other people who, who *know.* But I haven't spoken to anyone about it. Well, one deputy sheriff.

M: What did the deputy sheriff say?

B: He recognized me. And he said I should get a medal.

M: But that's what I'm trying to tell you.

B: But that's not what I want! He knew what I wanted. And that is to be left alone. You understand? See, for you, it's easy to say, "Go ahead and do this and let's get all the dirt out." Myra, rather than go through this, I'd rather put a bullet in my head.

M: Don't talk like that.

B: To you it sounds ridiculous.

M: It doesn't sound ridiculous. It sounds frightening.

B: Well, you're not in my position. That's all. Well, anyway, the hell with it. Probably nothing will happen, I hope. Okay. I'll be around. Why don't you just go to bed now? I'll be in tomorrow. If you want, you can stop by. I won't be in until the afternoon.

M: And you're going to stay here in New York City, and you're going to manage to go on with your life and not tell anybody about this?

B: Sure. What I'm gonna try to do, I'll stay in New York for a period of time. Oh, by the way, Myra, there've been some very serious rumors about we're going to get a red herring [a prospectus for co-oping of the apartment building] in January. But anyway, whether it happens or not doesn't matter. Maybe I'd like to stay for a period of time. But I just want to move out of New York. Myra, if you could see New York City the way I see New York City.

M: Before this happened, had you thought that if something like that happened that you might do something like that if you got angry enough?

B: What do you mean?

M: Before this happened, and you were threatened or frightened, or they threatened to attack you.

B: Myra, you don't understand. I know a little bit about fighting. And I know how to defend myself. . . . You work out many different options under the circumstances. Do you understand? To say, I knew, it was premeditation—or whether it was not premeditation—is not important. Automatically, if you are thinking of defending yourself, whether you carry a gun or a screwdriver or a razor blade or anything, automatically there is a type of premeditation to your thinking. That a situation can occur.

M: So you're saying, in a way, that this is a scenario that you had kind of run through in your head.

B: *No. No, it's not!* Any situation that you come

"I just want to be left alone. I want no part of it. I don't have the strength to see this through. I have projects that I'm working on in my apartment. Things I want to do."

Doorman Al Welsh with the chair Goetz bought to replace the squeaky one.

“You’re in a combat situation. You’re not thinking in a normal way. You are so hyped up. Your vision actually changes. You are under adrenaline, a drug called adrenaline.”

The prosecutor wondered if Goetz was a member of a vigilante group.

across can become a crime. Something like this? You never know what’s going to happen. No one ever acted out anything like this. In that situation, Myra, you can use every facility you have, every bit of intelligence and treachery and speed and things like that. You’re using all your facilities. And, Myra, I wasn’t hunting those guys. I didn’t even know they were on the train. Until I got on.

M: Answer me yes or no. Did they threaten you?

B: What do you think?

M: I think they appeared to be very menacing.

B: I *know* what was in their minds. And they know that I know. Do you understand? The threats. If a physical threat is displayed, that was irrelevant compared—

M: Compared to what?

B: Compared to the threat. The threats are what you see. With your eyes.

M: What do you mean?

B: The threats were numerous. Numerous and subtle.

M: You perceived that they were a threat to you.

B: I didn’t perceive. I *know.* I know and they know. The police—I don’t know how much they’ve checked into these guys.

M: They’ve got records.

B: What kind of records?

M: Criminal records.

B: Myra, those guys, those guys, I’m almost sure, are vicious, savage people. What I did, I responded in a vicious and savage way. And you just think. The savagery that’s involved, it’s a lot more than pulling a trigger.

M: Had you thought of this kind of scenario before? If some people menaced you, or you perceived them to be menacing, that you were liable to pull out a gun and shoot them?

B: Myra, you listen. I have been. I was attacked previously to this by two guys. Actually attacked. With weapons. And I got the drop on them, and I held one at bay. One of them ran; I held one at bay, and I let him run away. But that was a different situation. . . . I was threatened once, on the street, a serious threat, and I pulled the piece and the person ran away. I allowed the person to run away. Once, the situation where I was attacked by two people, I had *no* choice but to pull the piece, and showing it was enough. The situation where I was threatened by one person, I didn’t have to pull the piece, because I reacted in anger. I didn’t even have to show the gun. If I were smarter, I would have just run inside a store and just stayed in the store. . . . [In the subway shooting], I saw what was going to happen. And I snapped. The truth of the thing, the total truth would protect me. The technicalities would protect me. But I think, for me, I’m much better off just being totally silent. . . . For me, the best thing is to just try to forget and live a normal life. There really isn’t much more to say.

M: How did you get through that subway?

B: Speed.

M: What do you know from subway tunnels?

B: You don’t! Myra, you have to . . . Myra, in a situation like this, your mind, you’re in a combat situation. Your mind is functioning. You’re not thinking in a normal way. Your memory isn’t even working normally. You are so hyped up. Your vision actually changes. Your field of view changes. Your capabilities change. What you are capable of changes. You are under adrenaline, a drug called adrenaline. And you respond very quickly, and you think very quickly. That’s all.

M: You’re saying you don’t even know what you were doing there?

B: Oh, sure. I knew exactly what I was doing. In a sense, I knew exactly what I was doing.

M: How’d you get out of the city?

B: It doesn’t matter. It doesn’t matter. You think! You think, you analyze, and you act. And in any situation, you just have to think more quickly than your opposition. That’s all. You know. Speed is very important.

M: Did you pass policemen on the way?

B: It doesn’t matter. The story is unimportant. I’m going to try and get some sleep. Myra, just please don’t tell anyone. I’ll be staying. I don’t want to go out. I just don’t want to do anything. When I come back, I’m going to have to answer a bunch of mail and write some checks and do some paperwork and this and that. I’ve got things that I normally would be doing that I’m planning on doing. I need a good shower, I have to change my clothes. I’d like to straighten up my apartment a little bit and answer some mail and clean myself up and just things like that.

M: You better get a good night’s sleep.

B: Well, it’s not easy. Okay, Myra. I’ll see you around. Bye-bye.

AFTER THE CONVERSATION, I WENT to buy a newspaper. I was dazed. I remembered that I had seen a detective I knew sitting in the building the previous Thursday. The detective’s name is Maurice Cerulli, and I had said, “Hey, Moe, what are you doing here?” He had said, “Just routine.” Given that I live on 14th Street, I had accepted the answer without a thought. Now I went to one of the doormen and asked what the police had been doing there.

“I don’t know,” the doorman said. “They were asking questions about Bernie. They left a note in his door and a note in his mailbox.”

Back upstairs, I wondered if I should call Moe. I decided first to give Bernie a chance to turn himself in. I reasoned that the notes from the police might prove to be too much of a shock for him. I slipped up to the ninth floor and pocketed a piece of paper stuck in the door reading, “Mr. Goetz—Please contact the police A.S.A.P.” The following morning, I retrieved the note from the mailbox.

Around noon on Sunday, I heard footsteps coming from the apartment upstairs. I dialed Bernie’s number. There was no answer. I ran down to the front desk and asked the doorman if Bernie was home. The doorman said he was. I raced to the elevator. At that moment, the door slid open. There stood Bernie Goetz, on his way down to the laundry, holding a dirty blue sock.

“I can’t talk now, I’ve got a lot of things to do. I can’t talk,” Bernie said.

About 2 P.M., there was a faint knock at my door. Bernie whisked into the apartment. Before I had a chance to tell him about the notes, he said he had found a message from the police under his door. I suggested he turn himself in. He said, “I can’t, I can’t.” He said he could not endure the commotion. He said he might hide out in New England “until this blows over.”

Photographs: left, Robert Maass/Photoreporters; right, A. Tannenbaum/Sygma.

When I asked about the shooting, he paced back and forth. He appeared unable to put what had happened into words. He was able to leave me with a clear impression of how frightened he must have been. He finally turned and demonstrated a gesture he said one of the young men had made. He shoved his right hand into his pocket and thrust the fingers forward to suggest a weapon. He said something like "Look, Myra."

As he spoke, Bernie moved from chair to chair. He sat down. He stood up. He sat down. While he was in the recliner, I asked, "Bernie, what's with the guns, for God's sake?" He said, "Oh, Myra, I grew up on a farm. Guns are nothing on a farm. I knew about guns when I was a kid."

Bernie moved to the love seat. He reminded me that one of the doormen had been so badly beaten in a mugging that he had spent over a year in the hospital and had been left maimed. He said that the criminal-justice system allowed hoodlums to get away with anything short of homicide.

"Myra, they can do anything to you but kill you," Bernie said. "They can fracture your skull. They can squash your brain. They can ruin your kidneys. They can break your legs. They can wreck your spine."

Then Bernie shifted to the sofa. He rambled on about the poverty and bad schools that had spawned the four teenagers he had shot. He said that everyone was blameless. He said that everyone was to be blamed. He threw his hands in the air and said something like "I don't know, Myra, the whole thing's hopeless." He suddenly jumped to his feet and bolted out of the apartment.

"I got to get going," he said.

Less than an hour later, I heard a second faint knock. Bernie came in holding a neatly folded paper bag. He said, "Would you keep this for me for a couple of days?" I gave him a look, and he said, "This is not the weapon that was used." He raced toward the bedroom, and I said, "No, not there." I pointed to the front closet. I asked, "Will it explode?" He answered, "No, there are no bullets in there." I said, "I'm not touching it." He placed the package on the closet shelf.

"You have a lot of stuff on the floor in here, you know," he said.

A moment later, Bernie left, saying, "I got to go." I sat for a few minutes, and I decided I had to talk to Bernie about the package. I went up to his apartment and knocked. I said, "Bernie, it's me." There was no response, and I went back downstairs. That evening, I tried to contact a childhood friend who is a lawyer. The friend was on Martha's Vineyard for the New Year's weekend. I stared at the package in the closet. I had no desire to inspect what was inside.

AT 8:30 A.M. THE NEXT MORNING, THE telephone rang. Bernie was calling from somewhere outside the city. I heard the same anxious breathing and the same stammering speech. He sounded worn and fatigued. More than anything else, he seemed sad. I again turned on my tape recorder. He spoke about the police.

B: For some reason, they really want to get me. Okay, fine. It doesn't matter. But anyway, it's only a matter of time. Because once they start asking me questions, Myra, you know, what am I going to do? I'm not going to be able to lie to them.

M: Yeah, I think it would be very hard for you.

B: Okay. Now, what I'm planning on doing—I figure for me, probably the best course that I can do is, you know, give myself up to the police here in New Hampshire and just make a deal with the city and say, "Look, if you want the whole truth, I'll tell you everything I possibly know. You can do whatever you want with me. But just, you know, give me my privacy. All I'm asking for is my privacy. It's very important to me. If you give me my privacy, temporarily. Just temporarily, that's all. You don't have to give me amnesty or anything. Just my privacy temporarily, and then what I would like, you know, is to go on leading a normal life afterwards. This would be giving me my privacy permanently." . . . Myra, what I did—I turned into a monster, and that's the truth. But if most people, a lot of people, would have been in my shoes, they would have done the same thing.

M: Of course. Everybody knows that.

B: But here's the thing. The authorities are out to get me, Myra. As I see it, it's only a matter of time. So I think I'm going to try to pull this deal off. My privacy is worth a lot to me. What's going to happen though, too, once they start checking up on me, they're probably going to start checking into, tracing all my activities. And they'll probably start questioning a number of people, many people, including you, in about a week or so. I'm just giving you some warning.

M: I am a little concerned because of what you left in the apartment.

B: It's going to be next to impossible that they would search your place.

M: It's not that. It's that if they asked me I'd have to tell them.

B: I see. Well, uh, uh, gee, Myra, I hadn't thought that out.

M: I know. And neither had I.

B: Well, uh. Oh, gee.

M: You don't want to come take them back, do you?

B: Oh, gee, Myra. They could say, "What was this guy doing talking to you?" You could just say, "He talked to me about this and that." You're worried, okay, they're going to put you on the spot saying, "Did he leave anything here, or did you assist him in any way, or anything like that?"

M: Something to that effect. What transpired.

B: You could say I just talked about it in general terms. . . . Myra, this Dr. Joyce Brothers wrote an article that I would be bragging about it and the whole thing. Oh, my God!

M: I saw it. I know. Listen, there is no way that I can get back into your apartment to put that stuff back in?

B: First of all, no, there isn't, because I have the only set of keys, and they're with me. And second, boy, that would really be bad for me too.

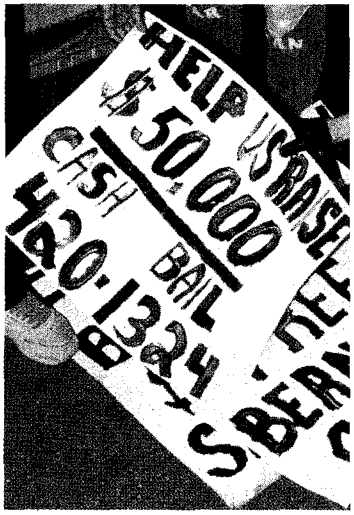
M: Yeah, I know.

B: Perhaps, could you just ask a friend, put them in a hatbox?

M: I can't do that.

B: Here's the thing. You do not necessarily know for sure what is in the bag. What I told you was what was not in the bag. I did not tell you what was in that bag. You have not opened the bag. I protected you in that way, Myra. Legally, I

While in jail, he declined offers of help in raising bail.



"They're probably going to start checking into, tracing all my activities. And they'll probably start questioning a number of people, including you."

As a fugitive, he spoke of trying to meet with the Guardian Angels.

> "I did everything I could to get out of Vietnam. A psychiatrist trained me to act like a complete psychotic. We actually went through a training program. It's ludicrous!"

told you what was *not* in the bag. I said, "The weapon that was used is not in this bag."

M: Yeah, but—

B: I said, "There are no bullets in this bag. There's nothing loaded." Now, you knew what was in there, but . . . I did not tell you what was in there. I told you what was *not* in there.

M: Yeah.

B: You could surmise what is in there, but you could not necessarily know.

M: Bernie, I think the problem—a grand jury wouldn't believe me, that's all.

B: Myra, you're not going to be questioned that much, anyway.

M: Wait a minute!

B: Listen, I understand you're a little bit on the spot.

M: Could I drop them in the river?

B: Oh! That's a good idea. But here's the thing, rivers, uh—now that's an excellent idea—rivers get, uh, rivers get, uh, *dredged?*

M: Why are they going to dredge the river?

B: Well, there's all kinds of things to do. You can take the Staten Island Ferry and just, uh, you know, at night.

M: No, I don't have to be that obscure. I could just, I'll figure out what to do about that.

B: I just want to forget this if I possibly can.

M: I think it is an important story.

B: Myra, these are things that are just too much for people to bear. It's not art. It's *disgusting.*

M: That's not what I mean.

B: Don't go around telling anybody of any conversations that you've had or this and that. And I guess now if they ask me if I talked to anybody, I'll say, yeah, I talked to you for a while. I'm not going to say anything about what I left in your apartment. I'll say I talked to you about it in generalities and that I was thinking of turning myself over, of speaking to the Guardian Angels. See, at least I can make a deal. The deal is, the truth for my—how is it pronounced?—anon . . . anonym . . .

M: *Anonymity.*

B: A-non-y-mi-teee.

M: *Anonymity.*

B: Oh. It's not an easy word to pronounce.

M: I think that is the best thing you can do, just trying to make the circus as easy on you as possible. I think I can stand between you and that circus.

B: You can't. You can't. I won't do that. I don't feel I should have to hide anything from anybody. . . . I think I'll take a shower now and turn myself in, and that's probably all I can do.

M: Are people recognizing you, or are you slipping through pretty easily?

B: Well, like I say, New York City is out to get me. . . . I think what I'm offering them is reasonable. I don't see how they could, you know, turn it down.

M: Okay. Now what about a lawyer?

B: Here's the thing. I'll offer them anything. I'll tell them *everything* that they want to know. And, if they want to, they can put me on trial, and I'll plead no contest to *anything.* I'll make it so easy for them. I'll just tell 'em the whole truth, and if I did wrong, then they can judge me on that. I won't even fight it. . . . So anyway, I'm going to give myself up in a couple of hours. I don't know if I should drive to the state capital and give myself up or if I should just go into a local sheriff's department or something. . . . I'll play it by ear.

M: You don't want to come back into the city?

B: Well. Maybe, I'm a little bit of a fighter. It's a little bit of a way of giving one last kick to New York City. . . . The deal that I want to make—I don't see how the city can pass it up. . . . It seems so *fair* on my part.

M: Okay. As far as this other thing, telling anything afterwards, people will approach you.

B: Here's the thing. If I'm allowed to be anonymous, then they won't know who to go after. . . . My misfortune is I was in the wrong place at the wrong time, and I was number one, that's all. But Myra, people *have* to fight back. You have to. As I see it, if you don't, you're living like a dog.

M: The degree of anonymity . . . the press will drive them [the police] crazy.

B: Of course. The press. Oh, they just love their headlines.

M: So you want to stick to turning yourself in in New Hampshire.

B: I think that's what I'm going to do. For me, it seems it's the best course of action. Like I say, be calm. . . . I guess that's about it.

M: How come you were not in the army?

B: No. You don't have to be in the army. Why?

M: I just figured you would have been the right age.

B: For what? For Vietnam, you mean?

M: No. Nothing to do with Vietnam.

B: I did everything I could to get out of Vietnam, and I did. In terms of beating the system and stuff like that, I beat it good. I was an essential civilian working for the military, and I got canned from that job. . . . I was working on the nuclear submarines. And then from that, I went to a 4F. I got permanently disqualified from the military.

M: How'd you get 4F?

B: I, uh, a psychiatrist trained me to act like a complete psychotic. Me and a number of other people. We actually went through a training program. It's ludicrous! . . . They're not going to want too much about my past. Generally, people want a simple answer, and it's just not.

M: Will you call me again?

B: Obviously not. Because I'm going to be in the hands of the police. So I won't be talking to you again until, well, maybe, I don't know if they could possibly release me on my own recognizance. Is that what it's called? But who knows? If you see me in the building, stop by and say hi. . . . Or, I'll give you a buzz or something like that.

M: Okay. I think you're doing the right thing.

B: I guess it's the only choice. Otherwise, it's going to be, I'm going to be a fugitive, that's all. Okeydoke. See you around. Bye-bye.

AFTER THIS SECOND CONVERSATION with Bernie, I was finally able to reach my friend the lawyer, Paul Grand. He suggested that I could leave the brown paper bag at his office. He added, "I would hate to have whatever might be in that bag drop out on the sidewalk for the whole world to see." He told me to place it in a shoe box with a string. I decided that I had to follow his instructions to the letter, and I searched my apartment for a shoe box. I was unable to find

Photograph by A. Tannenbaum/Sygma.

one, and I went next door to a shoe store. I returned with a box, only to discover that Bernie's package was too large. I took a slightly bigger carton. I tied this with a cord and placed it in a shopping bag. I knotted a second cord, and I put the whole thing in a sack. I hopped a cab to Paul Grand's office.

That afternoon, I heard that Bernie had in fact surrendered to the police in Concord, New Hampshire. Through Paul Grand, I turned the brown paper bag over to the authorities. I learned that Bernie had given me a 9-mm. automatic pistol and a Smith & Wesson .38-caliber revolver.

For at least an hour, I was questioned by an assistant district attorney named Susan Braver. At the end of the interview, she stood up and said that she hoped Bernie was not a member of some sort of vigilante organization. I felt like saying that he could not even manage to attend block-association meetings.

"Bernie?" I said. "*Come on.*"

On television, I saw footage of Bernie being escorted to a squad car. He was handcuffed and surrounded by police. This was the first time I had ever seen him walk slowly. The newspaper reported that Bernie had insisted on giving a full statement and had stubbornly refused to accept even free legal advice. He had also declined offers of bail money. I heard that police had found a toy fire engine in his rented car. I thought of the children he played with in the lobby.

On January 3, Bernie was arraigned in Manhattan Criminal Court on charges of attempted murder and gun possession. I got a message to him, and he called. He was in a holding pen, and he said he was being transferred to Rikers Island. He said, "I'll raise bail and I'll get out of there if I survive it." I asked how he felt.

"I'm all right, Myra, everything's all right," he said. "Everything's fine. Fine."

The following week, I was called down to the grand jury. In the waiting room, I saw one of the four teenagers Bernie had shot. He was lying on a wood bench, wearing a blue hooded sweatshirt and sneakers. He moaned and said, "Get me a motherf------ ambulance. My stomach. My stomach." He limped as he went in to tell the jury that he had nothing to say.

Then my name was called. I entered a large room and noted that there were black and white jurors. Susan Braver stood to my left and questioned me aggressively. I felt she was intent on securing an indictment. My tapes were played, and several jurors laughed when they heard Bernie suggest that I dump his package off the Staten Island Ferry at night. Braver did not smile.

"What did you say when he delivered the package?" I remember Braver asking.

"A-i-h," I answered.

While the grand jury was still considering the case, Bernie raised bail. I stood downstairs that Tuesday evening awaiting his return. Somehow, he slipped through the reporters massed outside, and he scurried in through our building's back door. He was overjoyed to be home. He was more relaxed than I had ever seen him.

"Hi, everybody," Bernie said.

That night, I joined Bernie and some friends in his apartment. He seemed too happy to be upset by the mess the police had left. The room became crowded, and he suggested that we might be more comfortable in my flat. We went downstairs and ordered junk food. He said he had liked the meals at Rikers Island but had been put off by the roaches. He said his cellmates had included Emmanuel Torres, the accused killer of actress Caroline Eisenberg. Torres had given him a book.

Later, I heard Bernie walking alone in his apartment. Over the days that followed, the walking became pacing. One of the young men he had shot slipped into a coma at St. Vincent's Hospital. Bernie finally hired two attorneys. One, a well-known civil lawyer named Joseph Kelner, had been mugged in the past. The other, Barry Slotnick, was one of the more prominent criminal defenders in the city. Kelner and Slotnick wanted to see a videotape of the statement Bernie had made in New Hampshire. There was constant speculation in the press as to whether Bernie would forgo immunity and appear before the grand jury.

ONE EVENING, I ENCOUNTERED Bernie in the lobby. He was peppy, and he rattled on about the grand jury. He said, "The only reason to appear is to show good faith." Then, perhaps out of concern for me, he spoke of the brown paper bag.

"Oh, by the way, Myra, when this thing settles down in a few days, uh, maybe, you, uh, the package, maybe you want to give it back," he said.

When I got back to my apartment, I was shaking. I had hoped somebody had told Bernie that I had been compelled to turn the guns over to the police. For several days, I agonized over what to do. One afternoon, I finally picked up the telephone. I told Bernie that I had something to tell him.

"Sure, come on up," he said.

Upstairs, I sat on his couch. He had restored the apartment to order, and he had removed the scuff marks the police had left on his kitchen floor. I again admired his mahogany chest. I told him that I had taped him. He said, "I know, it's all right." I said that I had surrendered the guns. He said, "I know, it's all right." As I left, I paused to talk about the shooting.

"Bernie, are you sorry?" I said.

"I'd rather not answer," he said.

I spoke of the young man who remained in a coma.

"I feel terrible for his mother," Bernie said.

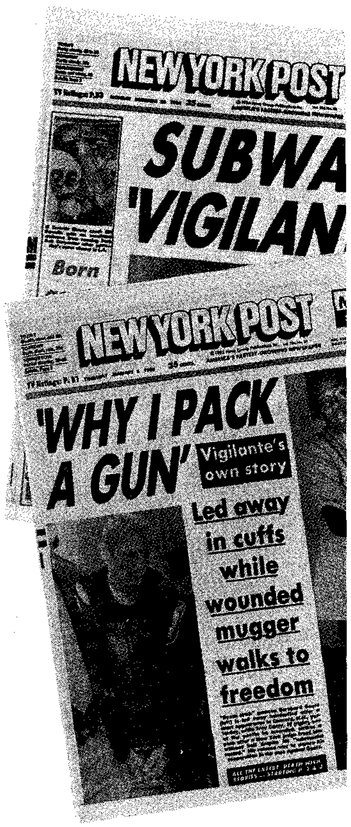
On another visit, Bernie showed me two pieces of mail. One was a letter from an apparent sadomasochist. The note read, "I want to be your slave." Bernie said, "Can you *believe* this?" The other letter was from a pretty woman who had enclosed a photograph. Bernie smiled.

"This one I'm going to answer," he said.

On January 25, the grand jury handed down its decision. Bernie was indicted only for weapons possession. I wondered if the tapes had led the jury to conclude that Bernie had acted in self-defense. I telephoned upstairs. Bernie had apparently been cautioned by his lawyers not to speak about the case. We only discussed a petition he had posted about street peddling. I asked if he wanted the block association to mail it in.

"I've already taken care of it," he said. ▬

Upstairs, I sat on Bernie's couch. I told him I had taped him. He said, "I know, it's all right." I said that I had surrendered the guns. He said, "I know, it's all right."

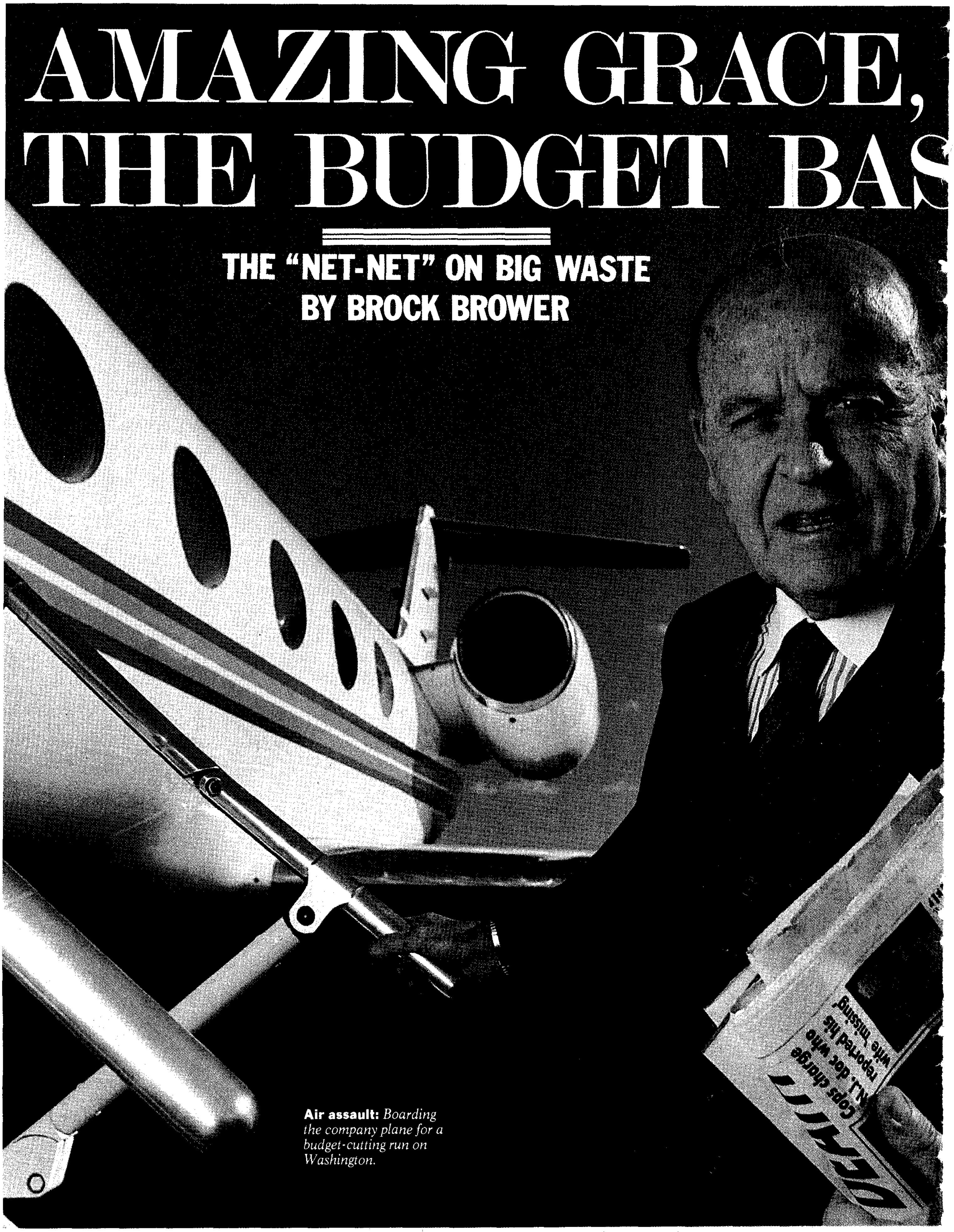


He talked angrily of the press and its "love" of headlines.

AMAZING GRACE, THE BUDGET BAS

THE "NET-NET" ON BIG WASTE

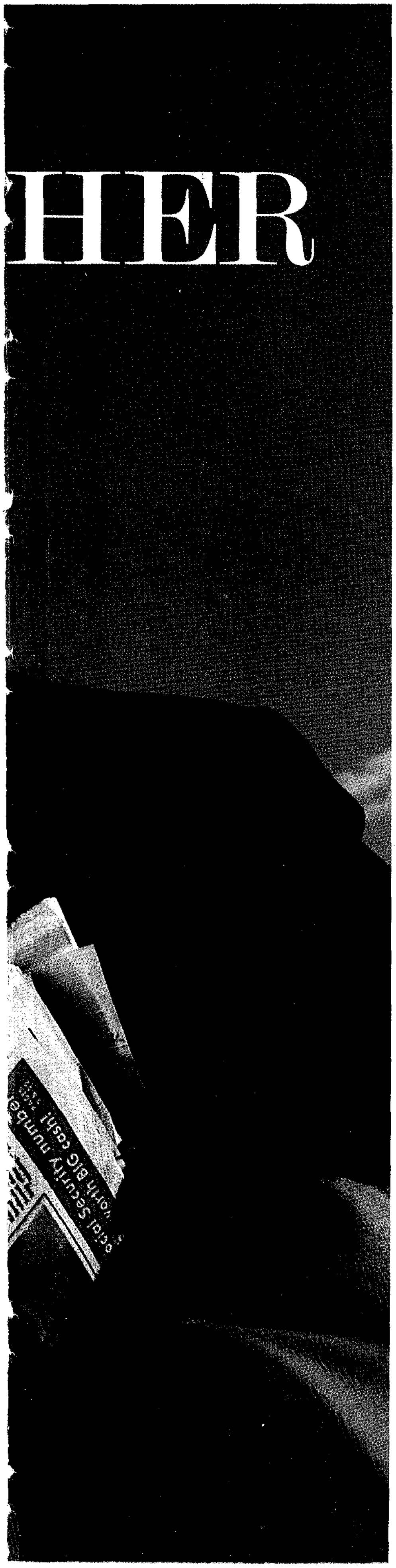
BY BROCK BROWER



Cops charge N.J. doc who reported his wife missing

Air assault: *Boarding the company plane for a budget-cutting run on Washington.*

Photographs: left, ©1984 by Bob Sacha, right, ©1983 by Sepp Seitz.



HER

J. PETER GRACE STOPS IN MID-sentence—already up to $13 trillion in his calculations—for a sudden pothole. A real tire-thumper, on an outbound trip along the FDR Drive, and deep enough to date from the darkest days of his old friend Mayor Abe Beame. "Feel that?" he asks, as the wallop shimmies back through the limousine's chassis. "*That's* what has happened to New York City, what these giveaway programs have done to the quality of life here." More washboard jitters under the limousine, and a half-curl of a smile. "All to get these liberals elected."

Then a favorite story on his one-man crusade against government waste, a.k.a. Peter Grace's 2,478 Ways to Cut $424.4 Billion in Federal Boondoggling. The story is about heading up Mayor Beame's finance committee in 1974. Grace was flying to Memphis in the Grace jet when a call came from Walter Wriston, then head of Citicorp. " 'We're not rolling over the debt, Peter. Tell your friend, the mayor.' Six-point-two billion dollars! 'All right, Walt,' I said, 'can you send me a memo?' It was waiting on my desk when I got back—175 pages, all saying the city is broke." In that emergency, enough good citizens, led by Felix Rohatyn, managed to put together Big Mac and bail out the city. "But who the hell"—and here's Grace's big point, his "net-net" on those growing federal deficits—"who the hell is going to bail out the federal government?"

That's where the $13 trillion comes in. Thirteen trillion, he figures, will be the federal debt, at the rate the country's going, by the year 2000. But then, he says, add another $14 trillion in further federal obligations—the running total for Social Security, military retirement, and civil-service pensions by the year 2000—and you arrive at the true bimillenary bailout figure. Twenty-seven trillion.

The number is unreal; it must be a hype. Millions are comprehensible, as, say, the boodle some very rarified people possess. For example, J. Peter Grace himself. Billions can be understood, as, say, the value of a large company. For example, W. R. Grace & Company, the sprawling conglomerate that Peter Grace, as chairman and CEO, has built into No. 53 of the Fortune 500, with assets now of $6 billion. But trillions?

"You cannot embrace a trillion," Grace reluctantly admits, though that is precisely what he is trying to get the American people to do. The fact is, he needs every last one of those trillions to prove his point. For, at 71, Peter Grace is caught up in the favorite fantasy of every successful businessman: He is telling the government exactly how to run itself like any sound American company, before it goes broke.

Dream machine: *Delivering the report to Reagan.*

Grace got his chance to dream this dream three years ago, when Ronald Reagan appointed him chairman of the President's Private Sector Survey on Cost Control (PPSSCC). Eighteen months later, the Grace Commission, as the PPSSCC came to be known, issued a 21,000-page report that claimed to have found 2,478 items of waste and inefficiency in government that could be eliminated over three years to save $424.4 billion.

Ever since, there has been a running controversy over whether the Grace Commission's numbers were real or inflated. The latest doubter to weigh in is Professor Steven Kelman, from Harvard's Kennedy School of Government, who downwardly revises a bunch of Grace fig-

GRACE RULES HIS EMPIRE BY THE NUMBERS.

Food for thought: *Are the cakes from this Zen bakery in Yonkers up to Grace standards?*

ures in the current issue of *The Public Interest.* He argues, for instance, that the Veterans Administration does not spend $140 per hospital-coverage claim, as the PPSSCC says, but only $5 to $7 (as against $3 to $6 for private insurance companies). But Professor Kelman's corrections are slight compared with an earlier report to Congress that squeezed $379 billion in Grace claims down to $97-billion.

These well-researched attacks have only made Peter Grace all the more determined to prove that his fantasy is, indeed, stark reality. In fact, he is throwing all his personal influence, some of his own money, more of the company's, the allegiance of other corporations, and even his newfound friendship with columnist Jack Anderson into the effort to convince people that these are *real* trillions going up in bureaucratic smoke.

Actually, his most revealing contribution to this public crusade may be his time—every spare moment, and he is superefficient at finding spare moments. "His life is on 30-second intervals," says Michael Novak, the Roman Catholic conservative who has worked with Grace on another project. It's also free of the normal time-wasting breaks. "I don't like to watch TV. I don't like to go to the movies. I don't like to drink," says Grace. "I don't like to play bridge or poker. So I just keep going, stay up as late as I can."

That kind of availability has propelled Grace onto dozens of news broadcasts, talk shows, and podiums to carry his message. Today, it's got him in a limousine, bouncing over the rubbly FDR Drive on his way to a quick out-and-back flight for a speech in St. Louis—if the car can get to the Westchester County Airport without breaking an axle.

"I DIDN'T KNOW THE PRESIDENT, never had really met him," explains Peter Grace. A lifelong, if conservative, Democrat, he was asked by Reagan to organize a private businessmen's posse—"to hunt down government waste," as Grace loves to quote him, "like hungry bloodhounds."

Grace organized the commission as quickly as Washington inertia would allow. He got 161 corporations to gather up 2,000 volunteers, including such top executives as IBM's former CEO Frank Cary and Chase Manhattan's chairman, Willard C. Butcher. The group undertook 47 cost surveys of various branches and interlockings and subterfuges of the U.S. government. It discovered—or, more accurately, rediscovered—such things as almost 3,000 military installations that could be closed without damage to national security; 17,000 computers (now more like 19,000) that are about six years behind the state of the art and unable to talk to one another; $3.5 billion in defaulted student loans; $1 billion annually in food-stamp fraud; 332 conflicting accounting systems; those 3-cent screws that appear to cost the Defense Department $91 apiece; and on down the list of overruns, stretch-outs, loopholes, scams, and dodges. And all of it was done strictly by the numbers.

That is Peter Grace's way, and always has been, ever since he took over W. R. Grace & Company four decades ago. Around Grace headquarters, that ski-slope-shaped building that overlooks Bryant Park on 42nd Street, they call it "The System." It holds sway particularly during the reviews Grace runs annually—covering the company's various ventures in chemicals, energy, sporting goods, and food—when he allows nothing but numbers. In fact, the volume of prepared reports is simply one grid after another. A real page-turner. A grid is projected up on the boardroom screen, and chairman Grace—a smallish man, with a bit of a tummy, a bald, freckled pate, and pale, probing, Irish eyes—scans the numbers, like a leprechaun checking out the seismic readings on his pot of gold.

He tends to grill the world outside the boardroom the same way, claiming, "I'm just an accountant," and asking often for the net-net. That's the ultimate bottom line, though sometimes it comes to more than a crunched number. For example, here's Grace's net-net on congressmen: "Perfectly awful . . . clowns!" His backup analysis is "They never tell the truth" and have only "two objectives: to get elected, and then get re-elected." Which puts them in a constitutional position to deny and obstruct the good work of the Grace Commission, which—so far—they have been overly disposed to do.

"I was very, very naïve," Grace confesses as we bump along the FDR Drive. He presented the commission's Final Report with great fanfare in early 1984, in a sustained salvo of carefully timed public

Photographs by Steve McCurry.

THE CUTTING IS LESS CAMPAIGN THAN CAUSE.

releases. "I thought all we'd have to do is take bows. That it would all go down like lovely, sweet cough medicine."

But very few in Washington would admit to having a cough. The commission wasn't attacking just those $436 hammers the Pentagon keeps banging its thumb with, but the bureaucracy's very perks, such as overgrading, "double-dipping," and a COLA (Cost of Living Allowance) that makes it better for a man to retire early than to continue to work and fall behind economically. Largely through Congress, the "permanent government" counterattacked, with a combined report from the Congressional Budget Office and the General Accounting Office. The CBO-GAO accountants could find, at most, a third of the savings the commission supposedly uncovered—most of which they would characterize as "changes in public policy."

"My biggest single concern was the numbers," says Charles Bowsher, head of the GAO. "They were higher than reality. We didn't want people believing there was a quick $425 billion to be saved in the near-future when you're not sure it's really there." What further worried Bowsher was that when Grace testified before Congress he was stubborn about accepting any corrected figures.

Grace won't even concede to Professor Kelman, who argues that the "horror stories" about "bureaucratic absurdity" are, without exception, statistical exaggerations, even whoppers.

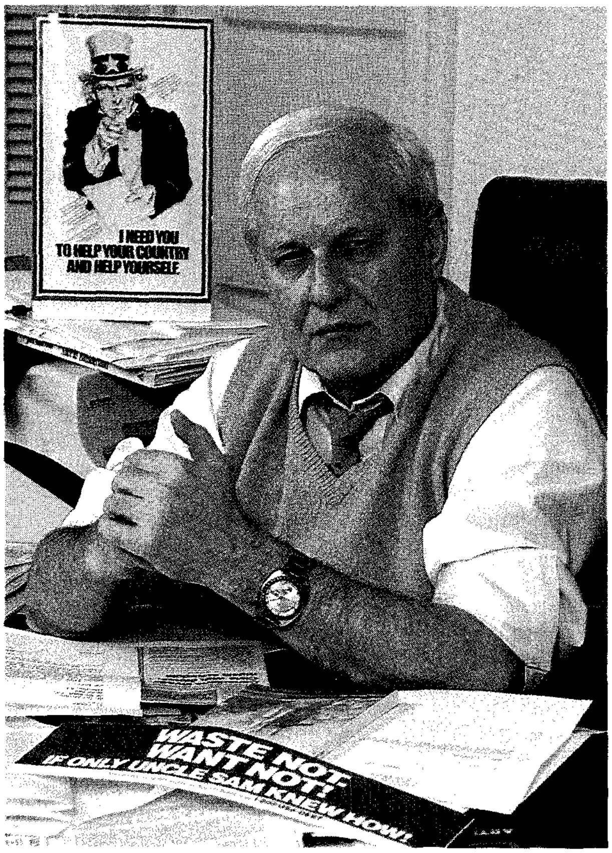
Besides these attacks, other rumors floated around Washington about Grace's "plans" to undo Social Security. "Completely erroneous," snaps Grace. The commission only wanted to end mistaken payments, he insists—$14.6 billion in 1980–82. "They'd say *anything* about the report rather than read it."

GRADUALLY, GRACE REALized that, to the world at large, the numbers didn't speak for themselves. Someone had to be their advocate. Out of feistiness, principle, and the ham in him ("He loves the public attention," says a Grace executive), he took on the job himself.

First off, he enlisted the help of his own company. Since late last year, W. R. Grace has been sponsoring a promotional campaign—$3.1 million in television and print advertising—that features a baby who is being asked to sign in her crib for $50,000. That's the burden federal deficits are laying on each member of her generation. (That is, if you believe that $13-trillion debt in the year 2000, divided by the projected U.S. population.)

More help has since come from Jack Anderson, "the liberal columnist," as Grace describes him. But the net-net on Jack Anderson is useful: "People are *scared* of him," Grace says. "Not a Congressman who isn't. And if I were in Congress, I'd be, too."

Together, Grace and Anderson have formed a foundation called Citizens Against Waste, or CAW. It is headquartered in Washington, with Grace executive J. P. Bolduc as president, and it is seeking 50 million signatures on a national petition "to blow the whistle on government waste." CAW also plans to subject those "perfectly awful clowns" in Congress to education by mail generated from those 50 million names.



Teammate: *Columnist Jack Anderson.*

All told, there is just no way to call this duck—from the way it walks, swims, and quacks—anything but a pressure group. Grace makes no secret of this. He is tossing in all his honoraria—sometimes as much as $10,000 for a speech—and hoping to publish a magazine and produce TV documentaries. "It is wholly chicken and egg"—depending on what they can take in from the crowd.

Jack Anderson is slightly more circumspect. But he admits he has "essentially" changed his mind about a columnist's adopting a public cause—and using his own clout and other people's money to influence Congress.

"Drew Pearson used to do this," he recalls, citing the days when Pearson and Anderson did the column together as "Washington Merry-Go-Round." "I used to argue with him about it—say we are journalists, observers, that it's easier to sit in the grandstand and yell 'Throw the bum out!' than play quarterback."

But now he would have to agree more with Pearson. "A columnist has a greater prerogative to take an editorial position," he has come to believe. "Also, as a citizen, I see the nation in desperate financial shape—we don't have much time. It's a good crusade for a columnist." In his view, it fits as the culmination of everything he has been saying all his life. "I've spent 38 years here, and it gets worse. Median family income has risen 7½ times, but government spending has gone up 246 times, and it mostly sticks to their fingers. The big cause is the care and feeding of bureaucrats."

All well and good, but why join Peter Grace—a frequent target for Drew Pearson in the column? "Drew's attacks were really more on Peter's forebears. He thought W.R.Grace was exploiting South America," Anderson says. "Peter Grace, as of today, is devoted to his country. He comes across as a man dedicated to spending the rest of his life, at his own expense, taking on this number-one problem. What am I really doing to support him? Only helping to develop a constituency, organize the public interest against the special interests." He's helping develop the magazine; he's given speeches and even written about CAW.

"But," Anderson admits, with a great, bearish shrug that shakes his whole desk, "we are kind of the Odd Couple."

If ever there was a Messy One, it is Jack Anderson, working out of his Victorian-shabby, paper-cluttered, dimly lighted offices to bring every dark deed into the light of public scrutiny. " 'A snake in the grass, don't go near him,' I was told," recalls Grace. "But I love the guy and tell people who are turned off from us by him, 'You've got Jack Anderson *wrong*.' "

If ever there was a Neat and Tidy One, it is Peter Grace, with his empire run strictly by the numbers, where every con-

GRACE GREW UP WITH HIS OWN POLO PONIES.

fidential reply to his memos must begin with the question he put in the first place. "He's a multimillionaire and a certifiable curmudgeon," says Anderson, "but he let his hair down with me, head-to-head, and I like the man."

What seems to have brought them this close together is worries that fathers have in common when they start thinking about their children's future. In this case, multiple worries, since there are nine children each in Anderson's Mormon family and Grace's Roman Catholic one. "Jack told me, 'I don't think we're going to get nuked, but this government spending could lead to fundamental bankruptcy for my children,' " says Grace about their first meeting.

"I've seen the top-secret intelligence," Anderson says, "and do not believe the Russians are suicidal. Nor are we. The next Pearl Harbor is going to be financial, and that Pearl Harbor has already occurred."

PETER GRACE'S LIMOUSINE leaves the cratered East Side via the Bronx, then takes a sudden side trip into Yonkers for another of those 30-second intervals—this one slightly extended—that keep popping into his schedule. Call this one a Visit to a Zen Buddhist Bakery.

It involves one of Grace's Roman Catholic charities, which he would prefer to keep private, but there is no denying that we are parked behind the Greyston Bakery and that the loading platform is crawling with monks—Trappist monks, in Cistercian traveling habits, and Buddhist monks, in short, gray jackets that look like *le smoking*. There is even an abbot among the Trappists—Father Tom Keating, now retired from St. Joseph's Abbey in Spencer, Massachusetts.

In 1950, Grace built that abbey for Father Tom. But right now, Father Tom is worried about fifteen Trappist monks in Snowmass, Colorado, whose eggery is going bust. He thinks these Yonkers Buddhists, who run the Greyston Bakery, may have the answer: a joint scheme to bake a line of health-food cookies, to be distributed through Macy's, among other stores. The Zen Buddhists would handle the New York Macy's, and the Trappists—once they'd been trained by the Buddhists and after they'd mastered the adjustments needed to bake anything at 8,000 feet—would supply the Dallas Macy's and the San Francisco Macy's.

The limousine waits while Grace goes inside to help Father Tom decide (after all, W. R. Grace is now doing $771 million annually in fast foods and restaurant chains) if this is really God's way to go. When he returns, the vehicle zooms around to the Buddhist monastery, formerly the Dodge estate. The many monks and Grace enter, then send out word to come, partake of the feast. Grace is munching happily on a rich piece of Black Forest cake. A table is piled with pastries that on close investigation turn out to be terrific—especially the pecan pie, which is thin as a tart, and tastes like . . . what is Zen for "food for the gods"? You'd have to go to Dean & DeLuca to find baked goods this good.

Goal-oriented: *Hockey player Grace at Yale.*

That's where you *do* go, a Zen teacher explains. His monks have been in the baking business only two and a half years, but already their delicacies are sold by the best gourmet shops in the city.

Last year, when the Zen teacher was at St. Joseph's for a conference of seven major religions, he proposed this health-food-cookie venture to Father Tom—more out of interests ecumenical than culinary.

Peter Grace keeps his own counsel, while raving about the cakes and cookies and pies, and on the way out, somebody asks the Zen teacher's name. "Bernard," the teacher answers, bowing with clasped palms. "Bernard Glassman."

BACK IN THE LIMOUSINE, finally on our way out to the airport in Westchester, the rest of the story comes out: Father Tom happens to be the son of the admiralty lawyer who once represented the Grace Line. Grace has always kept an eye on him, ready to help when needed. If there's a certain paternal quality to his interest, it's very reminiscent of the grand old days when W. R. Grace was a family company as well as a magnificence throughout South America.

The company was a vast shipping empire, built up from a single old barge. Grace's grandfather, W. R. Grace, who emigrated from Ireland during the potato famine, had sailed the boat out of Peru in the 1850s, to meet the guano fleet—100 miles offshore, and that much out front of any competition. From that came the green-and-white Grace Line, then the airline Panagra, textile mills in Peru, sugar mills and factories everywhere. "It was our most glamorous time, and I miss it very much," Grace says.

But Peter Grace is the man most responsible for ending all that glamour, exchanging it for far greater riches by executing the first modern corporate turnaround 40 years ago. That story involves another family friend—a Chilean economist named Raul Simón. "A wonderful economic mind," Grace says. Don Raul ran the Chilean state railroad before Joseph P. Grace, Peter's father, hired him in 1936. "He used to keep this little black book, where he wrote down all the key figures on the world economy," Grace says. Another man who went by the numbers. "But he also had a sense of humor, and wrote these Will Rogers kind of cracks in the newspaper *El Mercurio:* 'A pessimist is a married optimist.' He also used to say, 'Democracy is a wonderful system—until it works.' "

Those were his first words of wisdom to Peter Grace, then 26 and pretty much of a playboy. Grace had grown up, with his own string of polo ponies, on the family's estate in Manhasset, Long Island. After St. Paul's and Yale, where he played goalie on the hockey team, he worked in Peru for a few years before seeking out Don Raul.

"You really had to question him to get his views," Grace recalls. "This was during the war, and Latin America had never been more prosperous. But he saw they were going to go right through this hoard of money in nothing flat. He convinced me we were dead, dead, dead." That view wasn't popular in the rest of the Grace company, and when Grace suddenly took over control himself, at 32, he had a fierce struggle on his hands.

But net-net, Grace pioneered a total turnaround that pulled W. R. Grace out of Latin America—before it was pushed out by anti-Yanqui feeling.

The wisdom of Don Raul, however, goes beyond what has happened in Latin America and, in fact, becomes part of the dark side of the fantasy. "He also predicted what's happening now in the

THE COMPANY WAS BUILT UP FROM A BARGE.

USA," says Grace. "Just like I said about New York City, when we were bouncing along the street back there. You've got thousands of people getting off the bus from the South, every week, coming into our society. Due to the fact that the politicians stuck out this bright, shining light—this beacon."

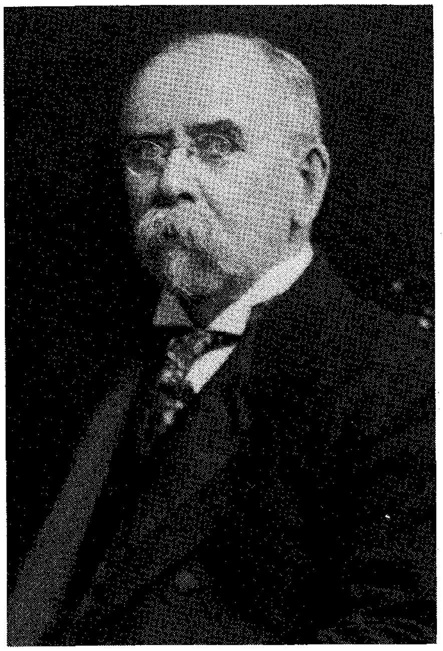
That sounds ominously close to the remarks about Puerto Ricans that got Grace in deep trouble three years ago. At a speech before the American Feed Manufacturers Association, he departed from his text and commented that "almost all" of the 900,000 Puerto Ricans who live in New York were "on food stamps, so this food-stamp program is basically a Puerto Rican program." Representative Robert Garcia of the Bronx, then head of the Congressional Hispanic Caucus, reacted by labeling Grace's statement as "racist in nature."

Grace quickly flew down to Puerto Rico to apologize to Governor Romero Barcelo, and the crisis passed. But in the back of a limousine on the FDR Drive, Grace hardly sounds chastened by the experience. "The damage was done from 1967 to 1980," he insists. That's when deficit government spending got to be "like dope."

Grace thinks that many Americans share his vision. He keeps hearing from them over the phone lines during talk shows. An FBI widow who says right out, "I'm getting too much money." Pensioned military men who thank him, saying, "We're with you." By Grace's reckoning, "20 or 30 million of the public are up in arms."

But that would still leave Citizens Against Waste shy 20 to 30 million signatures on that petition, even if these millions all signed up. And so far, Grace and Anderson have only a million names to show for all their efforts. It may take something more, Grace admits darkly, and he recalls a conversation he had with a TV-talk-show host during a commercial break. "He was street-smart, done some reading on his own. He said to me, 'When, in modern history, has there ever been a movement like this—asking for a turnabout as massive as this—when have things been changed without people in the street?' " What about people in the street? "Revolution," says Peter Grace. "Marching on Washington, violence in some form."

Since it hasn't quite come to that yet, how far has Grace got with his fantasy? Even Charles Bowsher of the GAO concedes that there is more acceptance of the commission's recommendations than existed a year ago. "Maybe not exactly as worded," he cautions, "but Peter Grace has been quite successful in getting them more attention. That's the advantage of the Grace Commission."



Glory days: *Founder W. R. Grace.*

In fact, when Grace had a pre-Christmas meeting with the president, Reagan greeted him in the Oval Office, wearing a CAW bumper sticker across his chest: GOVERNMENT OVERSPENDING IS A KICK IN OUR WALLET. "I'm a hero-worshiper," Grace says. The president, three years ago, was looking for a bloodhound; what he got, in Peter Grace, was a bulldog. Tenacious. Ready to latch onto the throat of the federal bureaucracy and let nothing, including Congress, shake or beat him loose. "I believe in being loyal to the people who brought us down here," Grace says. "Get as much as we can adopted, and that's it."

W. R. GRACE WAS twice elected mayor of New York—in 1880 and 1884—as a reform Democrat. He came suddenly into the public eye in 1880, when the boilers blew on the Long Island Sound commuting steamer *Sewanhaka* off Hell Gate. The steamer's captain was cut off on the bridge by the blaze. So Cap'n Grace and his sea-dog wife took the situation in hand, calmed the panicking passengers, arranged their escape, and saved scores of lives. He was elected as a hero and promptly put the city's finances in balance, the police and street-cleaning departments on a businesslike basis.

Do the Grace genes carry political ambitions? "I'm doing this as a cost-cutter, not a politician," Peter Grace says sharply. "I have zero interest in political life." His close associates insist they can't see him, temperamentally, as part of any administration team.

Besides, to impart such ambitions to Grace is to misread the fantasy. He committed himself to forming the Grace Commission precisely because he had reached that stage in life at which he could tell anybody, or anything, including the U.S. government, exactly what he thinks ought to be done.

In fact, it is almost as if the irascible fashion in which Peter Grace operates has made him a good gadfly, despite his bad arithmetic. Going after the net-net, nagging people over every last detail to be sure a thing is done—that seems to be his impact, however hyped his numbers may be.

THE LIMOUSINE FINALLY ARRIVES at the Westchester airport. The Gulfstream II waits across the runway, distinguishable by the Grace-green racing stripe along its white fuselage.

Peter Grace climbs aboard, goes right to work at his desk, banked by two stereo speakers. It may not be the old glamour of the Grace Line, but it is definitely high-tech corporate power. "Don't you get your mail the same day, the way I do?" Grace suddenly barks at an underling on the plane, who seems to have been too slow in responding to a letter.

"How does it all feel?" Grace asks himself, with a gravelly sigh, settling in for his flight to St. Louis. "Tiring."

But that has never stopped him from pursuing any interest to its final, exhaustive bit of information, e.g., that Trapist-Zen Buddhist health-food-cookie combine.

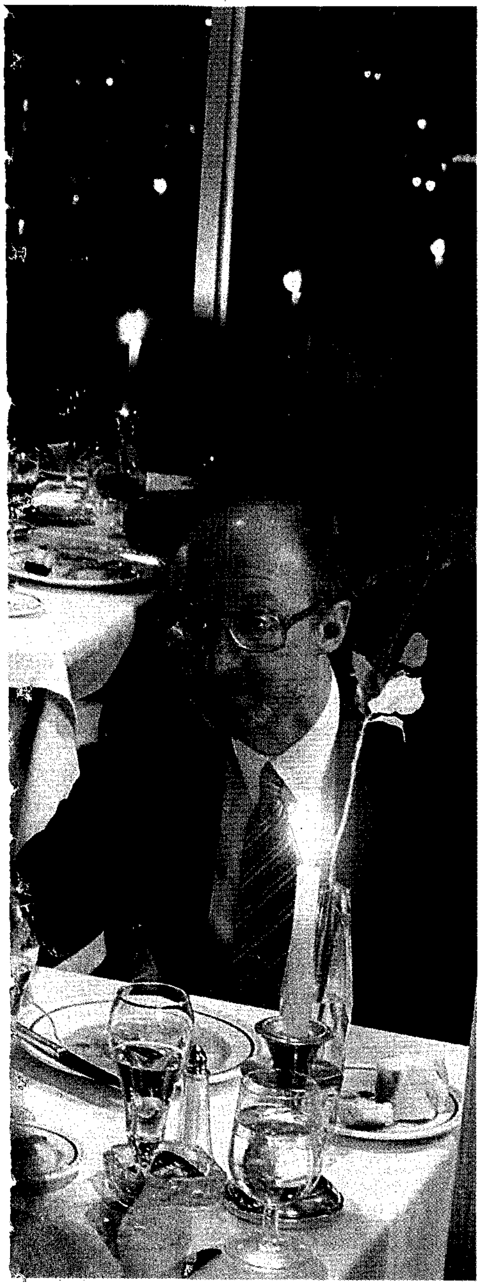
A subsequent call to Zen teacher Bernard reveals: (1) "Two days later, he drove up in the limousine with his secretary to the Greyston Cafe, which is our big local outlet here, and bought $130 worth of our pastries." (2) "*And* we get a call that his vice-president for food, somebody named Soliman"—Anwar Soliman, Group Executive, Restaurant Group—"wants to visit us. But it was the day we were seeing the Rockefeller people, so we postponed, and the next day, Soliman brings along Joe Amendola to check us out! You know, Joe is with the Culinary Institute of America—that's the best there is—and he even takes one of my recipes back so he can teach it at the Culinary Institute. What's going on with this Peter Grace?"

We'll all know more when he's had a look at the numbers, or, net-net, finished eating the pastries. ■

NORTH BY NORTHWEST

EATING WELL ON THE UPPER WEST SIDE • BY SEYMOUR BRITCHKY

IT WAS ALWAYS POSSIBLE TO EAT well on the Upper West Side. Zabar's provided the smoked fish and bagels, and you provided the place. Restaurants, however, were another matter. Today, even by comparison with parts of town that were industrial deserts when the West Side was mature, they are still another matter. But the neighborhood is changing. Rapidly for the worse—consider, for example, Columbus Avenue. But, also, slowly for the better—consider, for example, these ten places. Only one of them existed fifteen years ago. In fact, only a few of them were here when George Bush became vice-president. They are all proof that a restaurant need not be terrible to make it north of West 72nd Street.



Terrace: *Stunning views and fancy food make it the place for partying near Columbia.*

TERRACE

ABOUT HALF A DOZEN TIMES a night, the slight din of this place is penetrated by a discordant chorus of "Happy Birthday" or "Happy Anniversary." (Sometimes members of the restaurant staff are part of the problem, singing along as they parade a cake and candles to the joyous table.) For the Terrace is like Niagara Falls—it has nothing to do with anybody's life, people just go there on special occasions. Among members of the academic and medical high societies around Columbia University and the nearby medical centers, celebrating at the Terrace confers official importance on even the most ritualistic observance. But aside from its accepted status as the place for partying in this part of town, the restaurant's principal assets—the occasional terrific dish notwithstanding—are geographic: The Terrace purveys the only unmistakably fancy French food for a couple of miles around, and it is situated on the top (sixteenth) floor of Columbia's Butler Hall—the circumference of the room is virtually a ribbon of glass, and its sight lines provide views of the glittering city and beyond, including every bejeweled bridge that touches on Manhattan Island. Those views, the cushy, dimly lighted interior—mirrored walls, plush velvet banquettes, flickering candles on the white-linened tables—and the arpeggiations of a harmless harpist make a setting that is just as romantic as any waterfall.

From a list of first courses that is almost exclusively seafood: perfectly decent but unexceptional Scottish smoked salmon, supple and of clear flavor, but without the complexity or subtlety of Scotland's best—it is served with sprigs of dill, capers, and a bit of chopped onion in a tired leaf of endive; fresh poached oysters, each of them over a dollop of not-especially-earthy duxelles, served in a creamy white-wine sauce that is nicely browned just before serving; yet another tired leaf of endive, this one holding the herbed mayonnaise that garnishes two wet slices of pink, pickle-studded, and somewhat pallid crayfish terrine; and, the winner, the so-called lobster salad, a half-crustacean that is carefully poached and then cooled to room temperature just before it is served—with that same dressing, shredded vegetables mingled with sweet peas, and slivers of merely decorative truffle.

But you can get a poached fillet of striped bass here that is skinless, boneless, and tasteless—except for that vaguely kerosene flavor that poorly selected bass has these days. The sometimes available roast pigeon lacks just about utterly the almost chocolate sharpness you find in the best of those birds. The roast duck is better, its meat moist and tasty of duck fat but without fattiness. The sweetbreads come in thin slices, and you wish the surfaces had a crispness to contrast with the meat's natural pinguidity—still, you cannot fault the dark port sauce in which they are served. A better job of browning is performed on the medaillons of veal—the two little steaks are in a creamy sauce in which the billed morels are present in an amount sufficient only to tease. The lamb chops are cut from a rack, are rather mild for lamb, are garnished with mushroom caps in each of which you will find a bit of puréed mint—which is too bad for the mushrooms and irrelevant to the lamb.

From the Terrace: *Sylvia Kowalczuk.*

For some reason Stilton is served in little spheres—as if carved from the cylin-

Photographed by S. Karin Epstein/Camera 5.

PROFESSIONAL HELP: *Santerello's waiters talk to you in the manner of one human being to another. On the Upper West Side, that is the equivalent of finding a resident string quartet in an SRO hotel.*

der of cheese with a melon baller. Happily, the apple that is part of the dish does not get that treatment—it comes in slices. What goes as a raspberry napoleon is a simple thing of ripe berries and good whipped cream between sheets of dark, flaky pastry, the whole set in a deep-red raspberry purée. The Linzer torte is of powerfully nut-flavored pastry around raspberry preserves that have an almost liquorlike strength. There is a chocolate dessert that is moist and potent, rich whipped cream between the layers of almost black cake.

A handful of wines are around $15 the bottle, but most of the list is much higher. Three courses and coffee will be around $38, plus tax and tip.

Terrace, 400 West 119th Street (666-9490). Lunch, Tuesday through Friday noon to 2:30 p.m.; dinner, Tuesday through Thursday 6 to 10 p.m., Fridays and Saturdays till 10:30 p.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

SANTERELLO

FOR DECADES—AND UNTIL quite recently—pizza, steam-table spaghetti, and the universal red sauce were about all that went for Italian food on Manhattan's vast Upper West Side. If you strolled the neighborhood in those days, wherever you went, there were the natives accosting one another on the street to enter into passionate exchanges on the subject of why cannot we have real Italian food over here like what they have downtown and crosstown? Now at last, the West Side has at least some of it. This place has been purveying the Upper West's best Italian food for a couple of years now.

Santerello is very much your snug side-street repair, brick-walled and low-ceilinged, carpeted, candlelit, dim. You will probably not notice the art that is casually hung on the walls, but the bursts of flowers here and there are illuminated by ceiling track lights, and they are the bright spots in the room. Almost as bright are the waiters. They are conversant with the menu and discuss it with you in the manner of one human being to another. On the Upper West Side, that is the equivalent of finding a resident string quartet in an SRO hotel.

These gents will inform you, for example, that the marinated-seafood appetizer is of squid and scallops, shrimp and mussels, and even tender little clams, all firm and fresh in their lemony dressing. The mozzarella fritta is a simple thing, blocks of cheese, battered and deep-fried—the cheese is warm and pully within its crisp surfaces, plain and utterly satisfying, quite lively when you squeeze on lemon. If the words "sfogliata ripieno" do not call to mind a vivid image, imagine a couple of slices cut from a long, plump, warm strudel—the pastry wrapper is at once flaky and rich with fat, and it is filled with a hot, light, and well-seasoned stuffing of meat and cheese.

You may have your red sauce dotted with shrimp in the dish of thin spaghetti that goes as capellini d'angelo con gamberi. Or you may have it spicy, as part of the fusilli (corkscrew-shaped pasta) all' amatriciana—this one is a bit smoky of its Italian bacon. Or you may have it fragrantly herbed as in the linguine alla Santerello—this sauce is hardly more than hot slices of tomato, and it is thick with salty ham, and heady with fresh basil.

Each day there is a fish of the day—you have reason to suspect that when there are two of them, yesterday's has become today's. Sometimes it is broiled swordfish—fresh, fibrous but still moist, and enriched with butter that is made sharp and tangy with lime and minced chives. But Santerello has served a dish that could be called tuna with a past. Scampi here are more than what that word usually means—the shrimp are big and crunchy, and they are browned in a garlicky, oregano-flavored butter that is thickened with bread crumbs, Parmesan cheese, and slivers of ham.

Good chicken dishes: one of them the breast in a pungent Gorgonzola sauce that is populated with bits of ham and fresh green peas; the other the legs, which are slit, stuffed with herbed ricotta, and served in a weighty sauce of tomato and zucchini. At least one good veal dish: artfully sautéed scallops of the pearly meat in a strongly seasoned cream-and-Marsala sauce that is dense with fresh mushrooms. And good combinations: for one example, the spezzatino di vitello Santerello, wherein chunks of chicken, veal, and shrimp are stewed and served in a powerfully tarragon-flavored sauce that is textured with rice; for another, the spiedini alla uccelletto, an assemblage, on a skewer, of marinated veal and sausages with slices of bacon, the row broiled and blackened a little and served on rice.

You are advised to conclude your dinner with the good house cheese—more than respectable Parmesan and provolone are usually on hand—and some fresh greens in a bright vinaigrette, for the sweet desserts may well turn you off upon presentation: Examples of each of the four are crowded onto a plate set at the center of your table. Your slight interest in this excessive display declines even further when your waiter, presumably acting on instructions, points with an index finger at each sweet—at a range of about three inches—and describes. For the record, a dark cake allegedly made of macaroons is rather breadlike, and a mountainous item of pastry, whipped cream, and Grand Marnier is merely a mound of goodies. The cannoli—a crisp pastry tube filled with rich, thick custard and bits of candied fruit—is a perfectly good example of the thing.

You can get a bottle of wine for as little as $9.50. Three courses and coffee will be around $22, plus tax and tip.

Santerello, 239 West 105th Street (749-7044). Lunch, Monday through Saturday noon to 3 p.m., Sundays from 11 a.m.; dinner, daily 5 to 11:30 p.m. No credit cards.

BISTRO 79

YOU PERCEIVE, IN THE CANdlelight of this small, low-ceilinged store, that the brick walls are here and there pitted and patched, and that the pictures thereon disagree among themselves as to which way lies plumb. You note that the insulation is beginning to peel away from the hot-water pipe, and that six different kinds of chairs are placed around the dozen and a half tables. You find gold strands sprouting from the rim of your plastic bread basket, and you judge that, at best, these are yesterday's flowers in the five-and-dime glass vases that, despite their minuscularity, occupy more room than can be spared on the wee tabletops. So you conclude that Bistro 79 is an ill-run place—until you get the menu. Your copy, you notice, is wrinkled and stained, and for a moment it appears that the seemingly historic document only confirms your first impressions. But then you look more closely, actually read the words that are printed on the frayed pasteboard, and you realize that Bistro 79 is not going downhill at all, but, rather, that it is going its own (*sic*) way. Where else in town, for example, can you be served "La Salade De Ceasears," or "Les Filet De Sole Meunicre," or "Le Petit

Santerello: *Owners Alejandro Carvajal and Dimitri Vassilopoulos, chef Marci Lenahan.*

Carre Diagneau Persile"? No place is where.

Naturally if you are unadventurous, you will be inclined to stay away. But be assured that, though many of the dishes on the menu are unknown off 79th Street, even the most esoteric of them mimic (and not so subtly either) the side of French cooking called *la cuisine bourgeoise*. For example, listed under "Les Hors d'Oeurves" (rhymes with *très* sore nerves) you will find a dish called moules ravigotte, which, aside from the fact that it has gotte an extra *t*, is virtually identical to mussels in sauce ravigote—it consists in fact of over a dozen of the little mollusks in their half-shells, cool and fresh and sweet-tasting (a minor miracle for mussels these days), under a tart, herbed dressing that is dense with chopped shallots. The oysters are opened only when you order them, they are fresh and cold and sparkling, and though they are served with a harshly acidic sauce mignonnette, you can ignore that, for they are fine with nothing at all, or with lemon—with or without a few grains from the pepper mill. Of course there is pâté, but it is of a gritty texture and an almost violently salty taste. Have instead the hot sausage—three big slices of it, rimmed with flaky pastry, sweet-spiced and redolent of garlic, very good with its strong Dijon mustard.

You get a good coq au vin here, the bird itself of vivid chicken flavor, the red-wine sauce dark and sticky and strongly seasoned. The veal dijonnaise is of pale, delicate meat nicely browned in the sautéing—the scallops are served in a mildly mustard-flavored sauce that is thick with slivers of mushroom. The aforementioned "Petit Carre Diagneau Persile" is explicated as "Baby Rack of Lambs Breads Crumbs Garlic Parsley." You order it anyway, and get half a dozen little chops cut from a carefully roasted rack, their edges covered with a crisp, garlic-flavored breading—the sauce, of poorly doctored roasting-pan juices, cannot undo the goodness of the pink meat. The plain steak (the menu identifies it as a "sirlion") is a nicely grilled slab of beef, and the French fries that come with it are thin and crisp.

The strawberries are ripe, and you may have yours with a cold sauce sabayon that tastes more of sugary sweetness than Marsala wine. The syruped apple tart is on a dull pastry, and the not especially rich whipped cream helps only a little. The chocolate cake is intense under its black icing, crunchy with nuts as well.

On the short list, there are good French regional wines at as little as $10. Three courses and coffee will be around $25, plus tax and tip.

Bistro 79, 206 West 79th Street (874-1222). Open daily 5:30 to 11:30 p.m. A.E., M.C., V.

AKAIHANA

EXCEPT FOR "HEALTH FOOD" places themselves, only Japanese restaurants are really acceptable to the physical-fitness set. And except for certain Japanese customers (those groups of businessmen who seem to smoke and drink as if bent on calling up Prohibition days), the crowd in Japanese restaurants will sometimes seem as trim, erect, and scrubbed as the corps de ballet just out of the shower. Of course this is especially noticeable here on the youthful and wanton Upper West Side, where nourishment in eating places is at best a secondary agenda. And you cannot miss it in Akaihana, a bright and shiny box of a place that lures the sound-body types not only with its bean curd, seaweed, and raw fish but also with a setting, of playfully angulate lines and nursery colors, that is notably neat and clean—though it manages to skirt the antiseptic with artful whimsy. The sushi bar, which cuts across a corner at the back of the dining room, has as its brilliant backdrop a zigzag wall (like a folding screen) of vivid Chinese-red enamel.

If you want to look like you belong, you will use chopsticks, and you will sit up straight. Leaning forward to shorten the haul is not done. Under the circumstances, you may find sashimi easier to handle than the sometimes fragile sushi bundles. The fluke sashimi is of vivid

EAST MEETS WEST SIDE: *Siam Cuisine gets a crowd that is of the West Side's old, pre-swinging style—the earnest, steel-rimmed, and bearded with the earnest, steel-rimmed, and unpainted.*

Akaihana: *Good Japanese food in a setting of nursery colors and artful whimsy.*

brightness, the raw fillets intertwined with slivers of lemon; the pungency of mackerel is easy to take when the fish itself is fresh; and the likes of yellowtail and sea bass, though these are not especially flavorful fish, are brought to life by the leaves of fresh ginger with which they are served. Among the sushi items, the octopus is of exceptional silkiness—a shaft of it is served belted to a block of rice with a band of deep-green seaweed. But if you come here when the three principal kinds of tuna are on hand, it is well to concentrate on those, for they set one another off smartly. The regular tuna is dark red and beefy, the toro (fatty tuna) mild and of an almost fluffy texture, the bonito fibrous and a little high. All of them make good sushi.

From among the two dozen dishes listed as appetizers (some of which are also listed as main courses, or can be converted to same by ordering a double portion): kaibashira furai, three plump, rich, deep-fried sea scallops, their flavor clear, their surfaces browned and crisp; hijiki, cool sea-gamy seaweed mixed with strands of root vegetable and flavored, strikingly, with ginger; agedōfu, blocks of soft bean curd, deep-fried until their surfaces are firmed, served in a dark and salty soy sauce that is dotted with button mushrooms; kara-age, chunks of boned chicken that reach you steaming hot, as if just out of the deep fryer, served with mustard and oranges—the citrus makes the dish seem a bit Chinese; shumai, little steamed noodle dumplings stuffed with a spicy pork forcemeat—you eat them with a fiery mustard; and negimayaki, sheets of beef wrapped around shafts of scallion—the meat is rare, and the gently cooked scallions retain some of their bite.

Shio is a method of broiling fish in its skin, with much salt, that causes the fat under the skin to permeate the meat—to excellent effect when things work out right. Akaihana prepares salmon this way (salmon shioyaki) and removes the salty skin before serving it—sure enough, the meat is not itself very salty, but its flavor is notably enriched. And the place frequently offers a deep-fried sea bass, the big slices of it reassembled into the entire beast minus its bones—it comes off as an especially buttery fish, the crusty surface moist with oil and lightly soured with vinegar.

Fresh fruit is usually available for dessert, as well as those peculiar Japanese ice creams. Sake is very good with this food, and it is $2.50 the hot little pitcher. Japanese beers are $2.25 the bottle, $3.50 for a big bottle of the excellent Sapporo "draft." You can eat for as little as $12 per person, but go heavy on the sushi and choose one of the more expensive main courses, and you can easily spend more than $20, plus tax and tip.

Akaihana, 2164 Broadway, near 76th Street (724-8666). Open Monday through Saturday 5:30 to 11:45 p.m., Sundays 4:30 to 10:45 p.m. A.E., C.B., D.C., M.C., V.

AU GRENIER CAFÉ

IF YOU HAVE STOOD AT THE FOOT OF the stairs leading to this second-story place, looked up, considered the prospect, and gone elsewhere, come back and look again. That run-down stairwell has been renovated. Pale-blue paint and daintily patterned pale-blue paper now cover the lumpy walls, and the missing banister has been screwed back into place. It is not exactly alluring, but it is no longer frightening. What *is* still frightening is the fellow behind the service bar just inside the restaurant door at the top of the stairs. He is a member of the proprietorial staff, and his aspect is that of the presiding zombie, whose power is such that it need never be used. He sits, still as a monument, his eyes at half-mast, overseeing without looking. Meanwhile, within a few yards of his mooring, his waitress, working enough tables for a team of three plus a host and busboy, is running herself into marathon condition right before his very eyelids. Presently she flies to him to requisition a glass of wine. He rushes to fill her order at the speed of Frankenstein's monster responding to the telephone. The waitress, of course, is a college girl, and this is the Columbia University neighborhood, but the spirit of classless academia has not entered here, for the *patron* knows precisely where his duties end and his underlings' begin—which may be just as instructional to the young lady as her liberal-arts program.

The establishment in which she is getting this tuition-free side of her education is a brick-and-wood shell of a place, odd-shaped by way of one diagonal wall that is stocked with wine and topped with a mirror that leans forward, providing an overview of the room to those not directly under it. There are posters on the walls, plants here and there. An old chest of drawers is the coffee station. You eat at unlinened tables of sealed oak. Withal, the place is comfortable, and it gets a crowd that ranges from cohabiting undergraduates wearing, apparently, each other's clothing to tenured ladies and gentlemen in elbow-patched tweed jackets and Shetland sweaters.

The people behind Au Grenier are caterers as well as restaurateurs, so when you have the grilled-mussel appetizer and find that it is of bivalves that have not been properly sorted or cleaned, you conclude that the extensive list of pâtés and salads (deliverable food) is the section of the menu from which to choose your first course. The country pâté is coarse and pungently seasoned, just the right color of pink at the center of the hefty slices, very good with its strong mustard. And if the venison and rabbit pâtés are not exactly redolent of the juniper berries and armagnac with which, respectively, they are ostensibly prepared, their distinctive meat flavors make them fine alternatives to the standard pâté de campagne. The lentil salad is an utterly satisfying bulk of the peppered little beans mingled with bits of onion and pimiento, all in a tart and well-herbed mustard vinaigrette.

Au Grenier is not, however, all picnic food. It actually has its pretensions. Your salmon, for example, is served "en chemise," which is to say wrapped, with spinach and sautéed onions, in a flaky pastry, the entire production set in a smooth white sauce that is flavored with herbs and mushrooms. But most of the food here, whatever it is called, is hefty. The poulet à l'estragon, for example, consists of both halves of a substantial chicken breast, browned but still moist, in a garlicky and tarragon-flavored mushroom sauce. You get fine sweetbreads, the thin slices of rich meat sautéed until crisp, served in a tart, dark sauce that is thick with shallots. An order of roast pork is three giant slices that appear to have been browned after they were cut from the roast—the pale, juicy, weighty meat is livened with a buttery dill sauce. The choucroute is a big mound of strong sauerkraut, studded with juniper berries and overlaid with inches of dark and spicy sausage, lengths of a pink and smoky one, and slabs of that good roast pork—winter food. Naturally, in a place of this kind, there is boeuf bourguignonne. This one is a little soupy, but its sauce has a good complexity of flavor—of wine and herbs, vegetables and garlic—and the meat is fine.

Au Grenier obtains good pastries but sometimes serves them a little too cold or a little too old or both. At their best, the apricot and lemon tarts have a fruity sprightliness, the ganache has a deep chocolate intensity, and the napoleon a creamy richness, but you cannot depend on any of them being themselves.

Much is made of wine, with several items on the long list offered by the glass. But get here a little late, and the house will claim to be out of this or that rather than open a bottle to sell you less than all of it. Bottles are $12 and up. Three courses and coffee will come to around $20, plus tax and tip.

Au Grenier Café, 2867 Broadway, near 111th Street (666-3052). Lunch, Monday through Friday noon to 4 p.m., Sundays from 11 a.m.; dinner, daily 6 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

SIAM CUISINE

THIS RESTAURANT'S SPIFFY little bar—with the polished mirror behind it reflecting the rows of glinting bottles—seems like a modern appliance in a primitive kitchen. From the looks of the floor, it appears that someone attempted to paint it—and failed. On your second look at the ceiling, you realize that the acoustic tiles are really squares of plywood. When the installers were surfacing these walls, they chose one material—and then, when that ran out, another, so there is pastel-blue paint, vaguely patterned wallpaper, white brick, and, at the back, a wall that is almost entirely mirrored. Withal, the place is not ramshackle, is in fact cheery, and it often fills with a casual neighborhood crowd that is of the West Side's old, pre-swinging style—the earnest, steel-rimmed, and bearded in the company of the earnest, steel-rimmed, and unpainted.

Gifts from the sea: *Akaihana's sparkling assortment of sushi and sashimi.*

Though the first section of the menu is headed "Appetizers," for a really rousing first course you will select from among the items listed as salads. Three of these, the squid salad, shrimp salad, and beef salad, consist of, respectively, strands of fresh and tender squid, whole crunchy shrimp, and slices of good browned beef, each mingled with crisp vegetables, among them cucumbers, peppers, onions, scallions, and snow peas, all in a fiery lime-juice dressing. The makeup and proportions of these added ingredients vary from squid to shrimp to beef, and also from time to time, but the salads are especially stimulating when fresh and fragrant coriander leaves are present in abundance. You may think of sates as Indonesian or Malaysian dishes, but they are part of Thai cooking as well. A small order of chicken sate consists of three substantial lengths of white meat that have been flavored with a spicy and fruity marinade. The shafts of meat are impaled on wood skewers, broiled until they are flecked with black but still moist and shiny, and served with a thick peanut sauce that is sweet and spicy. Naturally the Thai noodle dish called mee krob is on the menu here—this is a great tangle of deep-fried rice noodles (in this version dotted with bits of pork and a few shrimp), moistened with a mildly spiced tamarind sauce that is of a honeylike sweetness.

You get a nicely deep-fried whole fish here, the surface crusty, the pale meat moist and flaky and fresh-tasting—it arrives under a spicy-hot sauce that is thick with red peppers and peas, and with chunks of pineapple that are a striking note in this setting. What is given as "chicken curry (green)" reaches you as a steel pot of hot, oiled broth (mostly coconut milk) that is laden with strands of

THE YOUNG AND THE RESTLESS: *At Cafe Central's bar, a crowd of young citizens of all genders go about the business of meeting others like or unlike themselves, often with sex aforethought.*

coconut, red peppers, sweet green peas, and an abundance of good chicken. If you come to this place just once, do not miss the marinated rabbit, which consists of large chunks of the sautéed meat, lightly crisped and tender, mingled with more of this establishment's ever-present sweet peas, and moistened with a spicy sauce that is redolent of garlic.

Western desserts seem bizarre after Thai food, but to satisfy what must be a real demand, the restaurant obtains a good chocolate cake.

Beer is the best drink with this food. Three courses and coffee will come to around $17, plus tax and tip.

Siam Cuisine, 410 Amsterdam Avenue, near 80th Street (874-0105). Open Monday through Saturday 5 to 11:30 p.m., Sundays till 11 p.m. A.E., D.C., M.C., V.

CAFE CENTRAL

SHAPED LIKE THE GREEK LETTER π, Cafe Central is two parallel dining rooms bridged by a barroom at the north end. The place is big, with oak floors underfoot, a maroon ceiling far overhead, brick or stained-wood paneling all around, lofty archways between the rooms, and tall windows looking out on Columbus Avenue.

The establishment is frequented by two overlapping sets. Try for a drink at the long, curved bar (which occupies a raised platform running most of the length of the crosspiece of that pi), and you find yourself in a crowd of young citizens of all genders who are about the business of meeting others like or unlike themselves, often with sex aforethought. Occasionally, when things have gone swimmingly, a pair formed at the bar will get themselves to a table, presumably for the purpose of learning each other's names. But mostly the dining room is occupied by less impulsive sorts, for when the original Cafe Central was situated on Amsterdam Avenue, a few blocks southwest of here, it was one of the few West Side eating-and-drinking places where the young habitués were of a somewhat bohemian, even intellectual, bent—anyway, writers went there. Today, of course, that set is clambering hard up media ladders, and the Central is something of an Elaine's West. Consider, for example, this bearded young gentleman in pleated dress shirt, suspenders, sunglasses, and fedora as he pats the limp hand of a young lady who is high on dreams of TV starletdom. She gazes mutely into his big black lenses, and smiles but does not breathe.

Later, she adoringly sketches his likeness, for the Cafe is one of those places that saves money by using butcher paper for table linen, and cutely trades on the economy by setting on each table a tumbler of crayons. While sketching, she contentedly swallows each of her raw clams, though they are less than fresh and come with a feeble cocktail sauce. Another time, she gets them as clams Cassino, and on this occasion she is lucky, for the tiny mollusks are sweet, and though they are hot in their half-shells, they have not been toughened—they are delicately surfaced with a brown breading dotted with bits of bacon. Melted mozzarella is a holdover from the old Cafe's menu. These days, you get a big plate covered over with the browned and pully stuff, disks of hot tomato and circles of red onion over that—fun food. You may be distressed by the unripe melon upon which the abundance of good, strong prosciutto is draped, but have that anytime rather than the pâté, which is icy and gooey.

CAFE CENTRAL
CRAYOLA

Cafe Central: *You can doodle while you dine.*

There are a handful of pasta dishes, among them a seafood item that goes as linguine fra diavolo—the firm noodles are dressed with a sturdy red sauce that is heavily populated with fish and shellfish. On occasion, the Central essays the difficult task of grilling *thin* slices of swordfish—and gets away with it, the pale crosshatched steaks reaching you cooked through but still moist, their tender and fibrous texture intact. The place turns out a terrific veal chop, pale and juicy and handsomely browned—its mustard-cognac sauce is beside the point. The steak au poivre is so coated with whole peppercorns that the meat is robbed of its beefiness.

You can see the dessert cart coming, for it is four levels high and sports flaming candles. It also sports fresh nut-studded brownies that you may have with ice cream and strong chocolate sauce; an inelegant pie of nutted fudge over a corn-syrup filler—the addition of whipped cream actually tones it down; a peach cobbler of sugary, syrupy fruit, chunks of crust, and a big dollop of whipped cream; a hazelnut-lemon cheesecake of an exceptional richness under its thick layer of white icing; and the winner (for its comparative subtlety), a pound cake that is peppered with poppy seeds and coated with a light, lemony glaze.

You will be able to get a decent bottle of wine for $14 or so. Three courses and coffee will be around $25, plus tax and tip.

Cafe Central, 384 Columbus Avenue, near 79th Street (724-9187). Open daily noon to 2 a.m. A.E., M.C., V.

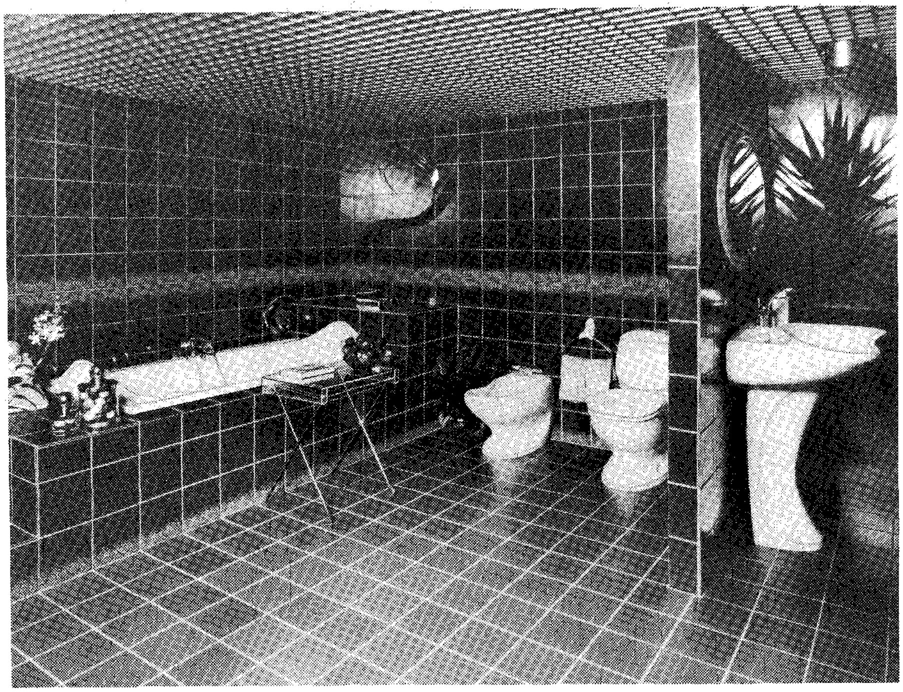
CAVALIERE

AS THE WEST SIDE STRUGgled to make of itself a mirror image of the prosperous arrondissement on the other side of Central Park, it became inevitable that the success of clubby Italian restaurant-saloons over there would engender emulation over here. But, as common wisdom unerringly has it, new money is rarely content with received values. Rather, it is impelled—compulsively—to "improve" on the past. So a restaurateur (if he is attuned to the tastes of the brownstone renovators and co-op insiders who are converting the West Seventies and Eighties into a bedroom community for Bloomingdale's) knows that, good as a restaurant may be, it would surely be better with, say, a mirrored ceiling. Cavaliere's got one, you bet. And the West Siders come here in numbers, of a notion that what they are getting is what the city's best new Italian restaurants have recently brought to other parts of town.

You enter to the barroom, which, like the rest of this softly lighted place, is painted boudoir pink. The big three-sided bar (shaped like half a hexagon) is surfaced with dark-green marble and framed with pale wood, and it is often occupied not only by drinkers but by solitary eaters. Cavaliere's is, in fact, the only bar in town at which ladies have been advanced upon with the proposal "May I buy you a mixed green salad?" That overhead mirroring is in the dining room on your left—it is low, almost within reach, and, though it was probably intended to "raise" the ceiling, what it raises is the roof, for the glass reflects not only the view but the vociferous conversation of those who crowd this place. The floor is carpeted, chromium light fixtures gleam on the walls, and there are potted palms in just about every corner. Track lights are focused on the grotesque blowups of seashells and flowers with which the walls are hung, and on the single red rose that—in a little vase—stands on the marble mantel over the fireplace. The so-called garden room at the back is no more outdoors than the rest of the place, but here you look up, through a skylight that extends over most of the room, at the stars, and at the lighted windows of high-rise apartment buildings on 72nd Street and of brownstones on 73rd.

Then you look down, at a seafood salad of conch and shrimp, octopus and squid and scallops, with strands of onion, all in a lemony dressing that is powerfully flavored with dill—the seafood started out in good shape but has been too long in this marinade to have much of its oceanic character left. The salad of artichoke hearts—with provolone, onions, and mushrooms—benefits from the same good dressing and suffers from the same prematurity of preparation. But the fried squid must be made to order, for these are light and crisp little ringlets, and they come with a solid if undistinguished tomato sauce. More of that sauce accompanies the fried mozzarella, but the hot, pully stuff is best when you squeeze lemon onto its crisped-batter surface.

The paglia e fieno, a combination of green and white noodles, is fine in its creamy tomato sauce dotted with fresh green peas, bits of ham, and tender strands of onion. On a good night, the place puts out a first-class pesto sauce made with strong, nutty cheese—it is heady with the fragrance of fresh basil. The fettuccine al filetto di pomodoro is a sad version—this dish longs for noodles that are fresh and eggy, but here it is



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BASS PROFONDO: *Hunan Balcony's sea bass is a monumental production, the surface fried crisp, the meat buttery and moist.*

made with pale, dried ones, which sometimes reach you almost hard; and you wish this were a sweet, chunky tomato sauce instead of a paste.

You get a nice enough salmon steak, fresh and with much of its flavor present, but the garlic and lemon that are part of its billing are remote. The zuppa di pesce is notable for the powerful flavor of the Pernod with which its winy broth is fortified—the assorted fish and shellfish therein are not bad, either. In yet another complex assemblage, the pollo contadina, chunks of chicken, morsels of strong sausage, and nuggets of beef are all combined with mushrooms and peppers, potatoes and onions—it is the kind of food that compensates for its inelegance with pungency and weight. The veal rolls are about as close as this place comes to a subtle, well-balanced dish, for the cutlets of pale meat are wrapped around an herbed and well-seasoned filling of ham and cheese, and the rolls are then sautéed until their surfaces are browned and their contents steamy—the bundles are served in a white-wine sauce that is thick with slivers of mushroom. What is called a rack of lamb is really a handful of little chops that are individually broiled—which is too bad, for these are tiny baby chops and they almost inevitably lose their blood juiciness if cooked even a moment too long, as they are here. The chops are served with a jigger of emerald-green jelly.

Cavaliere is an Italian restaurant, but you cannot get a slice of cheese here after dinner. In place of the cheese you wanted with your otherwise fine arugula salad, you get sand. But if not cheese, you can get cheesecake, and it is pretty good—made with ricotta, it is at once light and firm, brown-topped, a little wet, sugary. All night the sound of the whisk is heard—in the front room—banging around inside the copper pot. Still, when you order zabaglione, what you get is a third of a wineglass of the stuff, and it is soupy—try to pick some up with a fork, and you come up with a damp fork. But that does not surprise you, for your backroom waiter did not really want to accept the order, and whoever he persuaded to make it wished to discourage him from such temerity again. You have to be doing business directly with the captain to get a good one. The chocolate cake is dense under its thick layer of black icing. Another decent chocolate cake—called Grand Marnier cake—has a layer of marmalade at its center. If you get the poppyseed cake when it is fresh, it is a light and spicy and creamy thing. But when it is past its peak, it is dry and heavy.

The wine (from one of those lists with descriptions like "soft and distinctive" or "deep, rich, dry, mid-bodied, long finish") is $11 the bottle and up. Three courses and coffee will be about $25, plus tax and tip.

Cavaliere, 108 West 73rd Street (799-8282). Lunch, daily noon to 4 p.m.; dinner, Sunday through Thursday 5 p.m. to 1 a.m., Fridays and Saturdays till 2 a.m. A.E., C.B., D.C., M.C., V.

HUNAN BALCONY

LONG BEFORE THE FRENCH, Italians, or Japanese were in this neighborhood in more than token numbers, the Chinese—usually in huge, garish, and tawdry-looking places—were working the territory for the value in it that others shunned. In fact, much of what eventually became trendy in New York's Chinese restaurants had its origin on upper Broadway. One of the city's first Sichuan restaurants—named Szechuan—was up here, as was one of the earliest links in the Shun Lee chain. In the sixties and seventies, dominance in this Chinese league depended on the unpredictable movements of chefs behind the scenes. No sooner would you figure out which was the top place, and begin to make a habit of it, than the food would fall apart one night, right under your poised chopsticks: Another good cook had accepted a better offer, and it was time once again to reexplore the area.

Lately, the situation has stabilized, albeit not at a very high culinary level. These days when you get to know a stable West Side Chinese restaurant—get to know, that is, which dishes to order and which to avoid—you can go for years before that awful moment when, from a plate of moo shu pork, you learn that it is time to move on. Among members of this relatively sedate generation of eating places, Hunan Balcony is among the oldest. Its popularity derives in part from the appeal of its low prices to its largely youthful clientele. But—and this is perhaps more important—many of the youngsters have discovered the key to eating well here: When selecting from the more than 100 dishes on the menu, you concentrate on the 17 in the center column, those headed "Hunan Specialities."

It is not just the low prices and good food that attract the college-age crowd.

The boys and girls also feel right at home in the utterly anonymous surroundings. Take the beer bottles off the tables, and the rooms of this place could pass for the most functional of college dining halls. The differences between the downstairs room and the one above are principally matters of altitude: Both have industrial carpeting, linen-textured oilcloth on the tables, an assortment of contemporary side chairs, lots of hanging plants, and plenty of bright light. To these inviting surroundings the young regulars enter with enthusiasm, toss their outer layers over nearby chairs, and then order—sometimes before sitting down, often without reference to the menu. The semi-bilingual waiters know the dishes and have memorized the list of available beers (the drink of choice here), but if you want anything as complicated as, say, a dry Manhattan, you may get something fruited that resembles a bourbon gimlet.

Appetizers do not appear in that all-important center column, and, accordingly, the fried dumplings, though handsomely browned and stuffed with a tasty pork forcemeat, are greasy on the surface, a condition not much undone by the undistinguished soy sauce with which they are served. You stray from the security of the center column yet again, risk the cold duck with bean sauce, and find that the bird has been sliced in the Chinese manner, that is, right through the carcass, skeleton and all; moreover, the cutting was apparently done with a high-speed crosscut saw, for the slices of perfectly nice meat are riddled with bits of bone, and here, too, the sauce cannot undo the condition.

You seek safety in the middle of the menu, and find it in the green jade scallops, the plump white morsels mingled with mushrooms, florets of fresh, deep-green broccoli, and slices of bright red pepper, the whole dish moist with good hot oil. Separated by a wall of sliced tomatoes are the two parts of shrimp and pork Hunan-style: on your left, a mild shrimp preparation, in which the good crustaceans are in a tangy sweet-and-sour sauce that is threaded with onions; on your right, a dark and hot-spiced pork dish, in which shredded vegetables and strands of the sweet meat are moistened with a nubbly sauce that is dotted with black beans. Whole deep-fried fish appear on Chinese menus all over town, but this establishment's sea bass is a notably monumental production, the battered surface of the big beast fried crisp, the meat within it fresh and buttery and moist, the abundant sauce thick with vegetables, fragrantly gingered and garlicked—like many of the dishes here that are marked with asterisks, this one is spicy, but far from painfully so. What goes as capital chicken is a nice mix of

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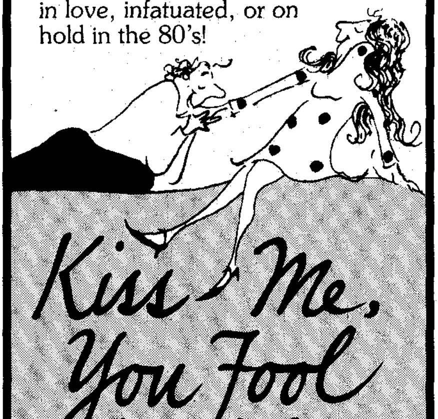

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tender chicken, sections of red pepper, and sprigs of fresh watercress—the last wilted by the hot-peppered oil that is this item's sauce. But the big winner is the lamb with walnuts—the warm, darkened, but still crunchy nuts retain their sharp flavor, which is vivid against the rich meat; peppers, scallions, and hot spices add to the liveliness of the good dish.

For vegetables and rice, you must dare to try the right-hand column, and—by now you know what to expect—you find that the eggplant with garlic sauce is greasy, has little of the character of either eggplant or garlic. The sautéed watercress, however, is at least of a pleasantly resilient texture. And it is fun to try to find all ten in the "ten ingredients fried rice," a fluffy mound of grain in which it is easy to spot bits of ham, little shrimp, peas, scallions, onions, and egg.

The usual canned fruits are available for dessert, but skip them in favor of the on-the-house sliced orange that is usually served after dinner. You will rarely spend more than $12 per person for food, plus tax and tip.

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JULIA

NOTHING ELSE ABOUT THIS place lives up to its very decent food, but, happily, many of the restaurant's shortcomings are more diverting than distressing. One that is not, however, is something that a sign in the window refers to as "jazz," which is actually a guitar player and a bass player seeking guidance from each other. The live music, however, is only in the long, narrow barroom up front, a dimly lighted space with rattan stools at the bar and rattan chairs at the handful of tables—at which no one seems ever to eat. To eat, you will be led to the "garden" room at the back, which is more like a plasterboard tent with a tree in the middle, a peaked glass top, and about a dozen tables; or to the larger all-white dining room upstairs, which in summer will sport an outdoor terrace overlooking the panorama of 79th Street's two-way traffic.

Wherever you are put, if there are just two of you, you will be seated at a table that you could hide under the *Daily News*. Lean firmly on your elbow, and the top portion of your straight-up cocktail is promptly soaked into your table linen, for these toy pedestals rock like canoes. Then there is the help. One of them comes along with the wine list in his hand, but he holds it out of your reach until he has asked, with a sly grin, "Which of you is the wine expert?" Then it is time for the ritual of the recitation of the special dishes of the day. These he reads from a sheet of paper. Then he hands you the sheet of paper. Either he wants to prove that he can read or he thinks that you cannot, one. Then there is the crowd. They take this place seriously. Here is this lady in copper hair and two black eyes pausing partway through a bowl of cream-of-mussel soup with saffron. Says she to the gentleman on her right (the one in the velvet suit and chains), "Why am I supposed to like this?" He tells her.

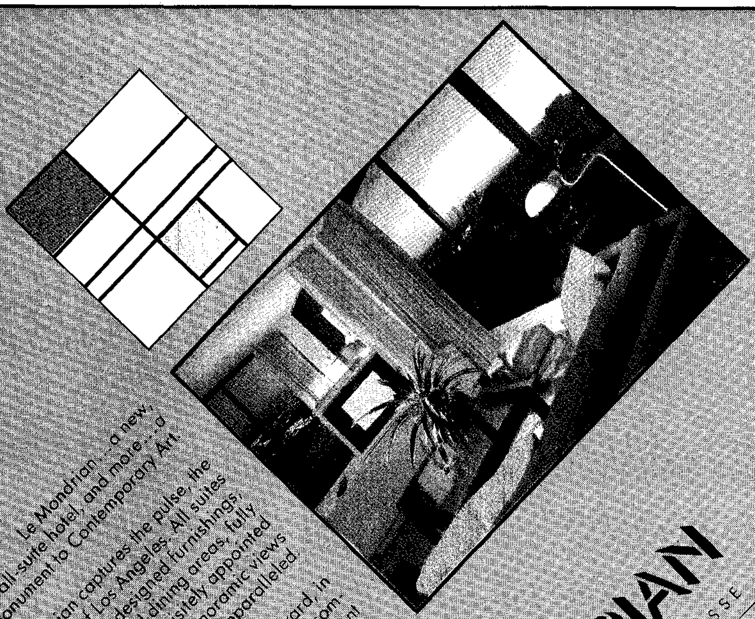
If you would like a little help appreciating your so-called grilled clams, it could be pointed out to you that the mollusks—in their half-shells—are fresh, warmed through but still tender, reach you in a pool of slightly briny, fragrantly parsleyed butter that is sweetened with shallots. But if you are coming here only once, you should start your dinner with the boudin blanc, a juicy and sweet-spiced sausage of veal and chicken, grilled till its casing is charred, served with strong mustard and hot cinnamoned apples. Every day there is a pasta of the day, sometimes linguine in what is called "piquant tomato sauce." The noodles themselves are fine, firm and tender, but the sauce forgot to look itself up in the dictionary, is neither sharp nor tart nor biting nor pungent, is actually rather sweet of the onions that are much of its bulk—still this is a perfectly honest red sauce, and it can be made sturdy (but not piquant) by the addition of ground cheese.

Come when brook trout is on hand, and you get a boned and butterflied whole fish, skin on, the surface of the pale meat handsomely crosshatched with grill marks, and moistened with melted butter that is sharpened with minced chives. In fact, most of the main courses here are grilled: tiny chicken breasts, which are served with a sauce of Pommery mustard; a veal chop that, you discover too late, is not a rib chop but a loin chop—well made, but at $18.95 not what you had in mind; thick-cut calf's liver that gets dried out in this handling.

Coffee toffee pie is a thick, cool, puddinglike deep-brown substance of inelegantly sugary taste and syrupy texture on an ordinary crust—the children may love it. Comes the warm weather, and Julia serves a stunning cool poached peach—it is of heady fresh-fruit flavor in its deep pool of strawberry purée.

You will be able to find a bottle of decent wine for about $10. Three courses and coffee will come to around $25, plus tax and tip.

Julia, 226 West 79th Street (787-1511). Open Sunday through Thursday 11 a.m. to midnight, Fridays and Saturdays till 2 a.m. A.E., C.B., D.C., M.C., V. ■



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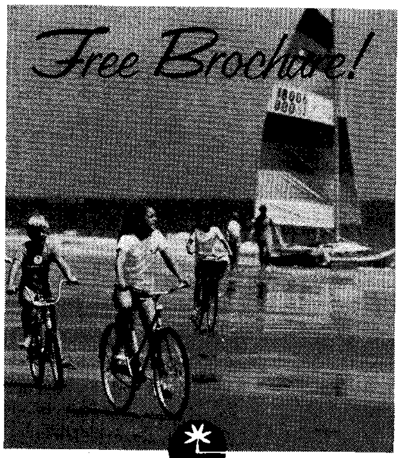
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By Corky Pollan

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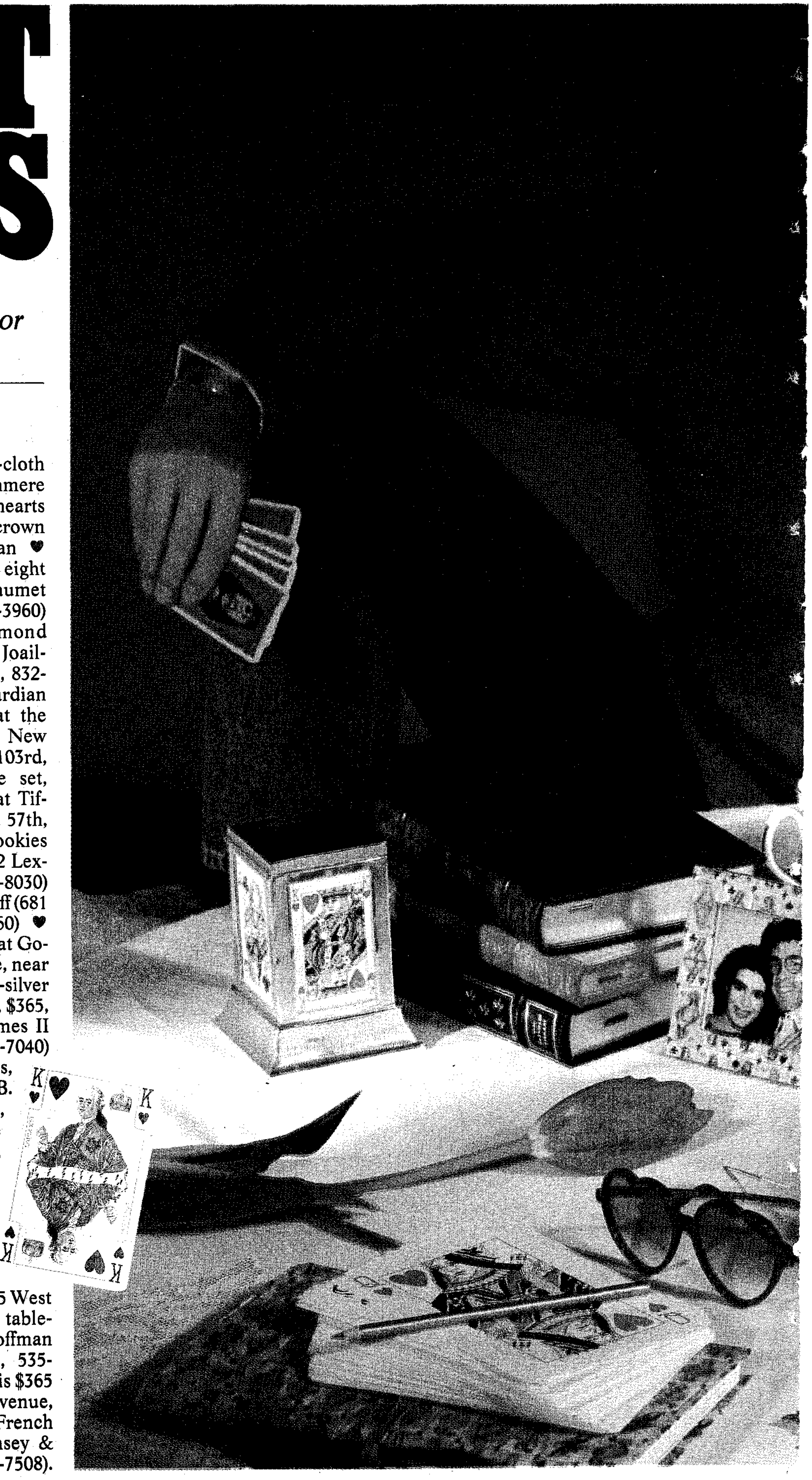
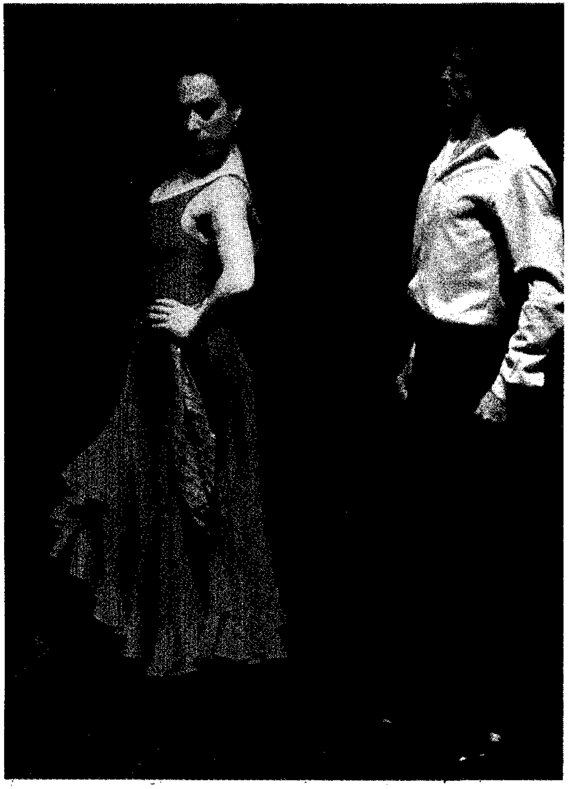


Photograph by Brian Hagiwara (models: Richard Comeau of Click and Kerry Kenny of Ford).

Dance/Tobi Tobias

CARMEN COMICS

"...The dancing in Gades's *Carmen* is almost all foreplay. One waits and waits for it to break out, run wild—in vain..."



The gypsy and the soldier: *Hoyos taunts Gades.*

ALTHOUGH SPANISH DANCING IS MOST effective in the informal, intimate setting of a cabaret, its practitioners doggedly try to force their material into more elaborate theatrical forms. The **Ballet Antonio Gades,** in a three-week engagement at the City Center, attempted to repeat its film success, doing the *Carmen* story as a kind of opera-in-dance (with music by flamenco guitarists and singers, plus bits of taped Bizet).

In this version, devised by Gades and Carlos Saura, the saga of the gypsy whose love is a fate worse than death is set within the framework of a flamenco company's rehearsals. Naturally, one looks forward to an ongoing, provocative interplay between the familiar tale and the backstage situation, as in Paul Taylor's *Sacre du Printemps,* but no such thing occurs. The behind-the-scenes business is simply used as a pair of brackets—to stretch the piece out to a respectable length, one suspects, and perhaps to show off the women's bravura heelwork in unison.

A kind of Classic Comics version of the *Carmen* tale gets told in vignettes. It centers on the lady (performed with marmoreal hauteur by Cristina Hoyos) who seduces Don José (played as a passive Romantic hero by Gades), who kills a sinister fellow some belated mime identifies as Carmen's spouse (Juan Antonio Jiménez), who gets his posthumous revenge when our restless heroine moves on to a liaison with a toreador (Juan Alba) and ends her flamboyant career with Don José's knife in her heart. The action is not always clear, and the emotional and moral resonance of Mérimée's novella and Bizet's score have all but vanished.

What's worse, the dancing is almost all foreplay. People assume provocative poses and eye one another ferociously, but the movement never works up to a climax. Gades's Don José in particular is taut with reined-in passion. One waits and waits for it to break out, run wild—in vain. It's a strange flaw, given the genre, which specializes in charting that thrilling journey from proud, even arrogant, self-containment to reckless abandon.

LIKE THE JOFFREY II, THE **Alvin Ailey Repertory Ensemble,** seen recently at the Theatre of the Riverside Church, is a farm team. Its young performers, emerging from the Ailey school, gain a year or two of stage experience, appearing in modestly scaled works before modest-size audiences, before they move on up to the parent company or to another troupe. Not all of the dancers in the current crop have bodies that are perfect for dancing, but they are all beautifully trained and scrupulously rehearsed. One can see their relationship to the artists of the senior company in their relaxed, engaging stage presence and in details like their sensitive use of the arms and hands. Unfortunately, most of their choreography is banal.

A typical piece headed up the program I saw: Fred Benjamin's *Icefire,* to soupy, soporific music from Methaney-Mays. One of those showcase affairs that give everyone a little something to do, this fails to find any focus, doggedly duplicating the shapelessness of the score. In the first half, to the kind of aural drivel airlines use to lessen the anxiety of boarding, the dancers indulge in endless picturesque stretchings. When the music gets a little hotter and faster in the second half, the choreography gets a little sassier, but it's pretty much the same old wallpaper. The piece has its role models; Ailey himself is guilty of several similar ballets.

What luck, then, to have Loris Anthony Beckles's *Bridgeforms* on the program. While many pieces both Ailey groups do are watery versions of the modern dance of the fifties, Beckles has an eye for form in his stage patterns that seems to come from classical dance, and a style—sparse, tough, and cool—that allies him with the postmoderns. *Bridgeforms* (set to music by Robert Pollock) is a sextet for men. It opens with a solo for Ray Tadio—a small, intense dancer—that gives the content of the piece in capsule form: long, taut moves organized into phrases that break off, so that there are continual disconnections in the flow. It's a paradigm of contemporary urban life, and the men are dressed like our downtown youths, in sooty pipestem trousers, with boldly colored shirts and belts to match.

The body of the piece is a series of imaginatively modulated "street" encounters in the form of duets and trios. A languid section for a long-legged pair, with close-up confrontations and falls into reclining position, suggests both hostility and love. There's another wonderful solo for Dereque Whiturs with an obbligato of felled bodies in the background and a brief, wild intrusion from another figure. The compositional skill alone is stunning.

Everyone complains about the dearth of gifted young choreographers. Why haven't we seen any more of Beckles than last season's solo for Dudley Williams in the parent company and his work for the Ailey juniors?

"TIME EXISTS," A YOUNG MEMBER OF THE **Dance Theatre of Harlem** once joked, "to prove Arthur Mitchell right." The

Photograph by Beatriz Schiller.

founding director of DTH (along with Karel Shook), Mitchell is known for his singular ideas, such as his initial premise that blacks could and should do classical dancing. The success of DTH proves he was right when he maintained that—despite nearly universal opinion to the contrary—fifteen years ago. A recent performance at Brooklyn College, one of several brief engagements in and around the city, showed him right in subsequent stands.

Some years ago, Mitchell gave his dancers a stiff dose of pure, old-fashioned classical dancing via productions of *Paquita* and *Swan Lake*, Act II, then, in a seeming reversal of his position, packed the repertory with dramatic ballets. "First we went back to the nineteenth century," one rebel member commented, "then we all took acting lessons." In retrospect, both moves were provident. The company now does a *Swan Lake* that is pure in style, with its mimed passages clear as the moonlight that floods the lakeside, and infused with sincere feeling. When Donald Williams's Prince Siegfried mimes to his best friend, "I have lost her forever," even the least sophisticated member of the audience will understand and sympathize with his plight.

When the company, whose talent pool is still limited, lost some of its best male dancers—Ronald Perry to American Ballet Theatre, Mel Tomlinson to the New York City Ballet—Mitchell's public response was "It won't hurt us badly; it simply gives the others a chance." While his comment was undoubtedly a cover for anger or anguish or both, it's true that the remaining and up-and-coming young men to whom he then turned his efforts have risen to the occasion, although some of them seemed unlikely prospects. Eddie Shellman, for example, whose thickly muscled body seems made for another line of work, has become not only a skilled but a radiant dancer, as was evident from his Brooklyn performance in the Sanguinic section of *The Four Temperaments*.

Even Mitchell's craziest ideas have served a purpose—if not artistic then political or practical. His combination of street and African dance with classical ballet in the colorful, vulgar *Forces of Rhythm* drew an unsophisticated audience that remained to cheer the Balanchine-Stravinsky *Agon*. My quibble with Mitchell these days is that he's letting one of his very best concepts lapse. DTH dances a number of its works, particularly its antique ones, too timidly. But I can remember Mitchell, who was bred to Balanchine's principle of a bold, energetic attack on space, exhorting his company class to dance larger and fiercer, then gazing out over a body that had fallen in the attempt, crooning "Now *that's* something I can work with." ■

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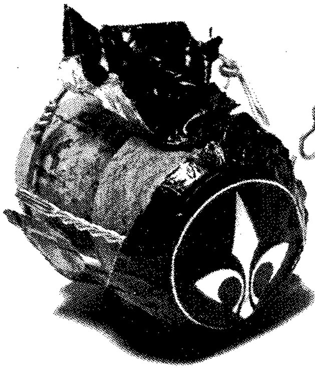

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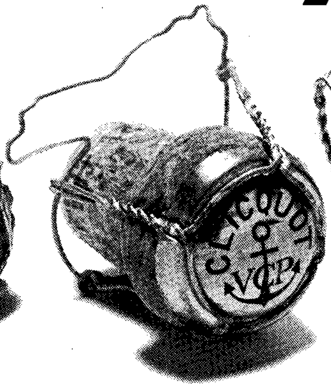

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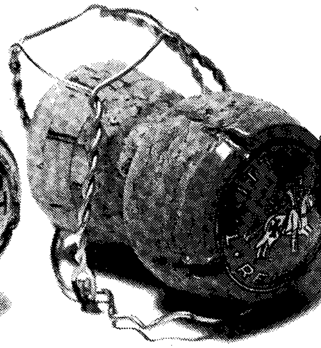

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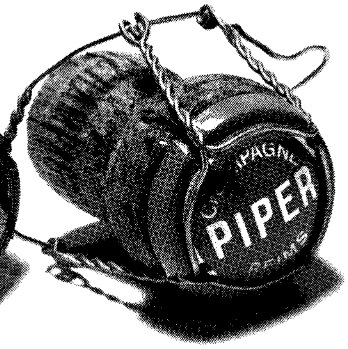

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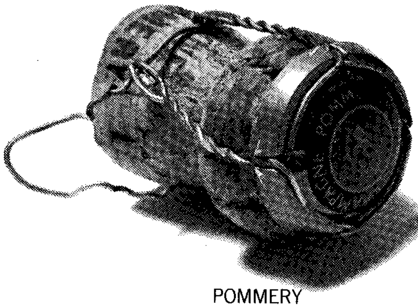

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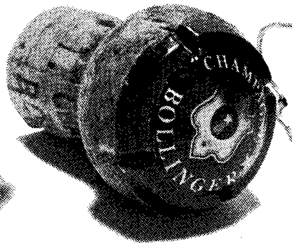

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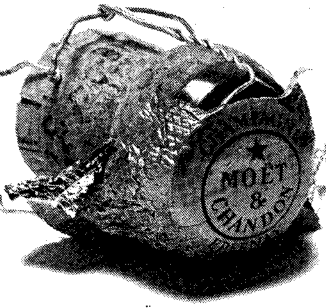

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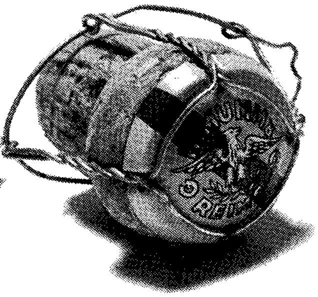

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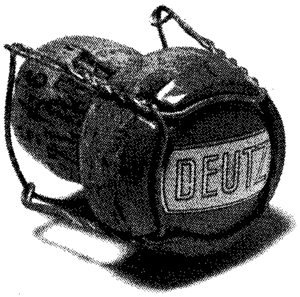

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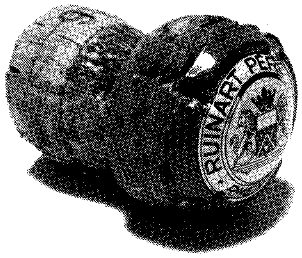

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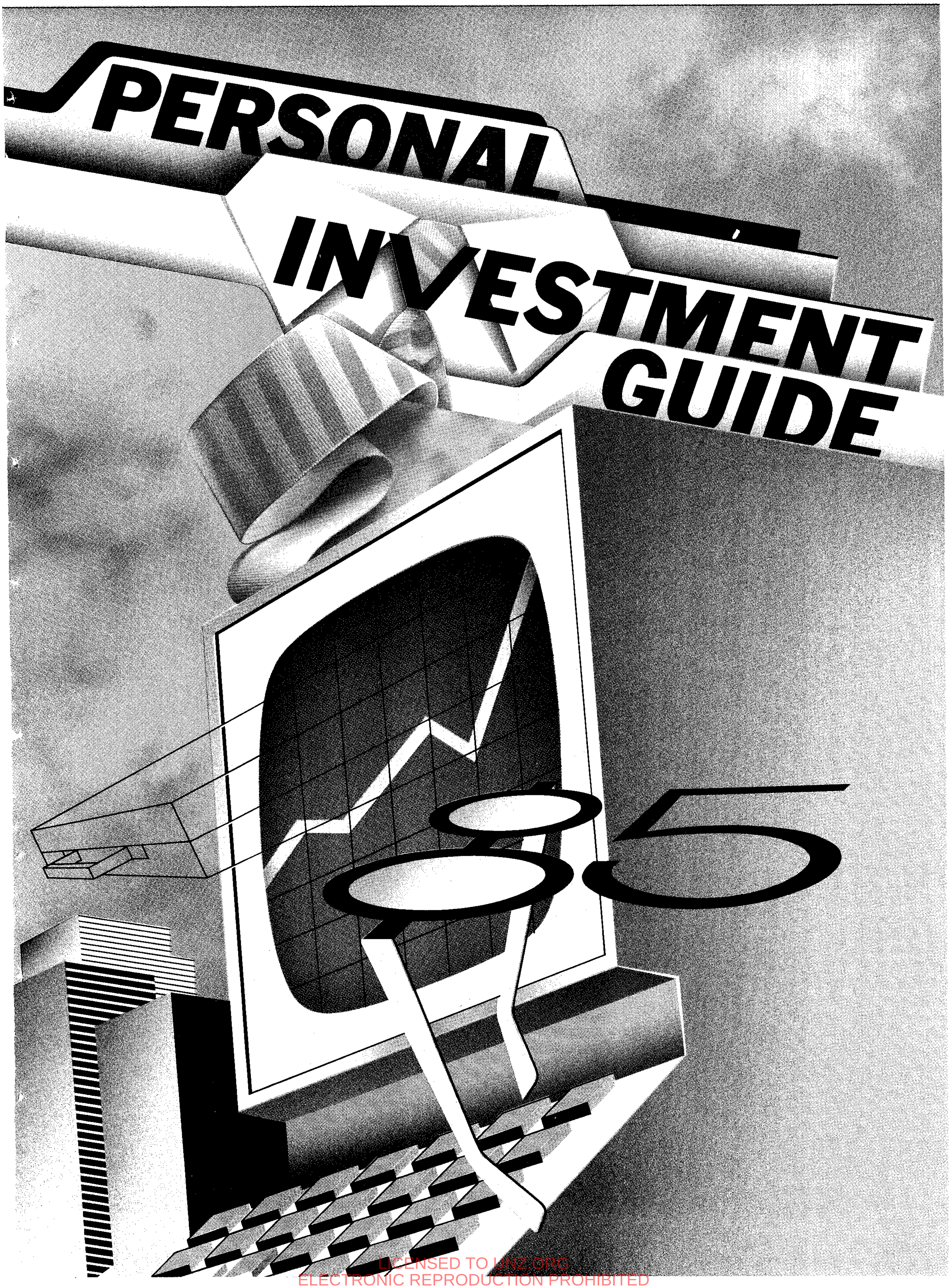

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PERSONAL INVESTMENT GUIDE

BY JACK EGAN

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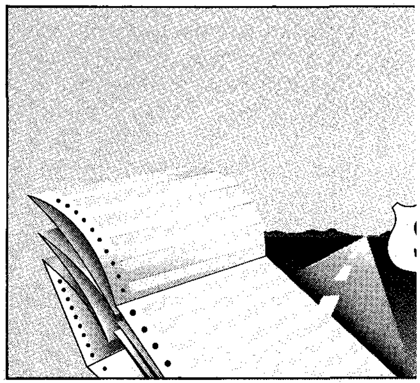
GLOSSARY

Jack Egan is the managing editor of *Personal Investor,* author of *Your Complete Guide to IRA's and Keogh's,* and a former *New York* contributing editor.

“Financial planning” has become the new buzzword of the investment industry. But just as bad money drives out good, the cavalier use of “financial planner” by anyone handing out investment advice, no matter how sketchy, has made the title less meaningful.

One reason for this sudden emphasis on planning is the consolidation of the financial-services industry. “Firms are diversifying and merging to offer a 'full service' array of financial products to clients—insurance, stock and bond trading, mutual funds, and direct participation programs,” and now limited partnerships in real estate, according to the *Stanger Register,* which follows real-estate syndications. Brokerage houses, insurance companies, banks, and mutual-fund groups are offering the customer a set of savings and investment products intended to meet a broad range of financial needs.



At the same time, there is a great demand from individuals for help in planning their financial future and in choosing the appropriate investment strategies.

Before going out to find this assistance, however, sort through your current investments, spelling out your financial goals and reviewing your investments profile:

What kind of returns are you looking for? How much risk are you willing to assume? Do your current investments match your needs? What has been your previous investment experience? What is your tax situation? What is your investment time frame, and what are your priorities: Are you concerned about putting aside money for your child's education, or for your own retirement?

While these are the kinds of questions a financial planner should ask, it is good to frame answers to these questions in advance. This will help you decide if a particular planner's style suits your goals and investment temperament.

Choosing a financial planner who is right for you and your needs is similar to finding a good doctor or lawyer or accountant. A recommendation from a friend who is a satisfied client is a good point of departure.

Illustration: Lloyd Carl Miller

The explosion in the number of investment products on the market may seem confusing.

Before signing up with any planner, find out his or her educational background and investment experience; the number of years spent in this field; what past-performance track record is available, if any; and who the planner's other clients are. Also find out whether the planner offers a special kind of expertise and whether that is what you want. For example, given the current tax uncertainties, you will probably be better off with a planner who is looking for investments that will provide good returns, irrespective of tax consequences, than one who knows how to increase your tax write-offs. In other words, get an exact idea of what you are going to be getting in the way of financial planning, what you will be paying for it, and how you will be paying for it, whether in hidden or upfront fees.

An important consideration in choosing a planner is how they get compensated. Some planners will not charge a fee, but make money from the companies whose products they sell you. If a planner works for a specific financial-services firm, his advice may be limited to products his firm offers.

A growing number of independent planners charge their clients fees but are free to recommend any investment option, since they are not getting paid on the basis of whose product they get you to buy.

A cornucopia of investment options, in units of $2,000, $1,000, and even less, now exists. Many have been tailored for individual retirement accounts (IRA's). They include all kinds of limited partnerships, such as real estate, oil and gas deals, tax-free unit investment trusts, zero-coupon bonds, and mutual funds of every stripe.

Moreover, a growing number of these new products are offered without an initial sales load or fee, which make them especially popular with fee-based financial planners who are looking for ways to offset their own charges.

The explosion in the number of investment products on the market may seem confusing. But such diversity gives the average person the ability to build the kind of portfolio that used to be unique to the wealthier investor. That's true whether you do your own financial planning, or rely on someone else to help you in this area.

Here is the outlook for investment markets in the months ahead.

WHAT LOOKS GOOD

Two features of the current economy dominate investment markets as 1985 begins. First, inflation remains surprisingly low, and it is likely that consumer prices won't rise much more than 5 percent this year. Second, interest rates are still quite high. And "real" interest rates, rates adjusted for inflation, are staying at remarkably lofty levels.

In addition, the Treasury Department has thrown a screwball at investors with its plan to "simplify" the tax system. What concerns investors is that simplification involves many complex changes of the rules of the game as it is presently played. While the plan is not given much chance of passage intact, it has nonetheless created a great deal of confusion.

For investors looking to put their money to work, the confluence of low inflation, high interest rates, and a perplexing tax picture produces both opportunities and uncertainties.

It was only a few years ago that runaway inflation was the most important investment consideration. Investors sought ways to keep their assets rising faster than prices. Real estate, gold, and art objects became popular as inflation hedges. Bonds and other financial paper were scorned. Cash, for the most part, was parked in short-term investments like money funds.

But as inflation continues to stay moderate, it is dawning on many investors that the next few years, far from returning us to the kind of economic conditions that characterized the late 1970s and early 1980s, will be quite different and will require different investment strategies.

"The investment winners over the next four years will be those who can lend money," and "the losers will be the borrowers," says Jay Goldinger, the author of *Early Warning Wire* and an investment strategist with Cantor, Fitzgerald & Co., a West Coast brokerage firm.

In the 1970s, Goldinger notes, "Borrowers took advantage of spiralling prices and low interest rates. They paid back their loans in cheaper dollars. Now with low inflation and high interest rates, borrowers find themselves paying on loans with more expensive dollars. The country's wealth is changing hands from those who borrow to those who lend and the lenders are reaping the profits."

A similar view is held by Merrill Lynch's chief investment strategist, Stanley Salvigsen, who believes that the commodity in short supply in the 1980s is money, which is therefore registering the strongest relative price gains in the economy.

"Current high 'real' rates of interest are a reflection of the increased relative value of money in the world economy," says Salvigsen.

What this means is that saving is being rewarded over current consumption, and investors have greater incentive to lock money up for a longer period of time.

And, indeed, all kinds of long-term bonds have made a comeback, from Treasuries to government bonds to zero coupons. So have other investment vehicles that promise high yields over an extended period of time, ranging from brokerage-firm unit investment trusts and Ginnie Maes to mutual funds that emphasize income over capital appreciation.

Tax-free municipals are also extremely appealing. For a number of reasons, yields have dropped less than on taxable instruments. And it is possible to obtain returns of nearly 10 percent on municipals that are exempt not only from federal, but also from state and local taxes. Tax-free yields are almost equal to

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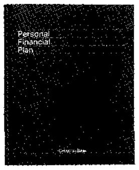

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But not everybody is convinced that inflation has actually been licked.

taxable yields, allowing investors in all but the lowest tax brackets to really benefit on an after-tax basis. This is especially true in New York, where state and local taxes are very high.

All of this presents problems for the stock market. It's hard for stocks, which are riskier and more uncertain, to compete with a sure thing like a guaranteed 10 percent return. What's the chance that a particular stock or mutual fund will go up by more than 10 percent in 1985?

And for the next few months, many analysts believe, the stock market will continue to be choppy and indecisive.

A lot depends on the outlook for the economy. As growth bounces back from the lull of the last few months, it is possible that the market will be buoyed by the improvement. However, that could also mean higher interest rates.

Some of the same factors that are making interest-rate investments attractive also favor certain kinds of stocks, provided an investor is patient—and looking for values.

As opposed to the rising tide that lifted all ships from August 1982 through the middle of 1983, selectivity will be important in the year ahead. Reasonably valued stocks of companies that have low or no debt, are structured to be lean and competitive, and can show solid earnings growth in 1985 will outperform the averages in the coming year.

Mutual funds, while they also underperformed in 1984, managed to increase their assets by over 20 percent last year, and many new funds came into being. The funds are attracting many investors because they provide professional portfolio management and diversification for a small management fee.

The growing popularity of switch-fund services, which tell subscribers whether to be in equity mutual funds or to be parked temporarily in money funds, can be expected to continue in 1985. Some of these services are willing to do the actual switching for a nominal charge, and a few not only move funds between stock funds and money funds (money-market mutual funds), but also switch in and out of a variety of funds, including bond funds and gold funds.

The 1984 Tax Reform Act included one feature that is undoubtedly favorable for stock-market investors. The holding period to qualify for long-term capital-gains tax treatment was cut to six months from one year for assets acquired after June 22, 1984. Because of this, it is much easier for investors to make profits that are taxed at the maximum capital-gains rate of 20 percent.

The Treasury Department's surprising initial proposal to do away with favorable capital-gains treatment, as part of its tax-overhaul scheme, has overshadowed this development.

It is highly uncertain which, if any, of the proposed versions of the modified flat-tax will be accepted, and it could take several years to be enacted at all.

In the meantime, many investors may be pleasantly surprised that they can obtain long-term capital gains six months earlier than previously.

Not everybody is convinced that inflation has actually been licked. And some advisers make a case for including at least some inflation hedges in a total portfolio. Real estate won't perform like it did in the hyperinflationary years, but quality property will continue to be a good investment for individuals with staying power. The current tax code, moreover, makes real estate probably the most tax-advantaged investment available to the average individual, but this could change with an overhaul of the tax system. Meanwhile, the current investor gets rapid depreciation, deductions for interest payments, and long-term capital-gains treatment.

There is also a growing boomlet for all cash investments in real estate, whether through limited partnerships or through mutual funds. This conservative way to invest in property rejects leverage, reducing tax write-offs but providing the opportunity for growing returns over the years. It is particularly appealing for IRA's and other tax-deferred investments on which current profits go untaxed and compound tax-free until withdrawals are made.

Gold and other precious metals proved to be terrible investments in 1984. But, if there are any signs that inflation is accelerating, gold at $300 an ounce or silver at $6 an ounce may prove to be an attractive investment.

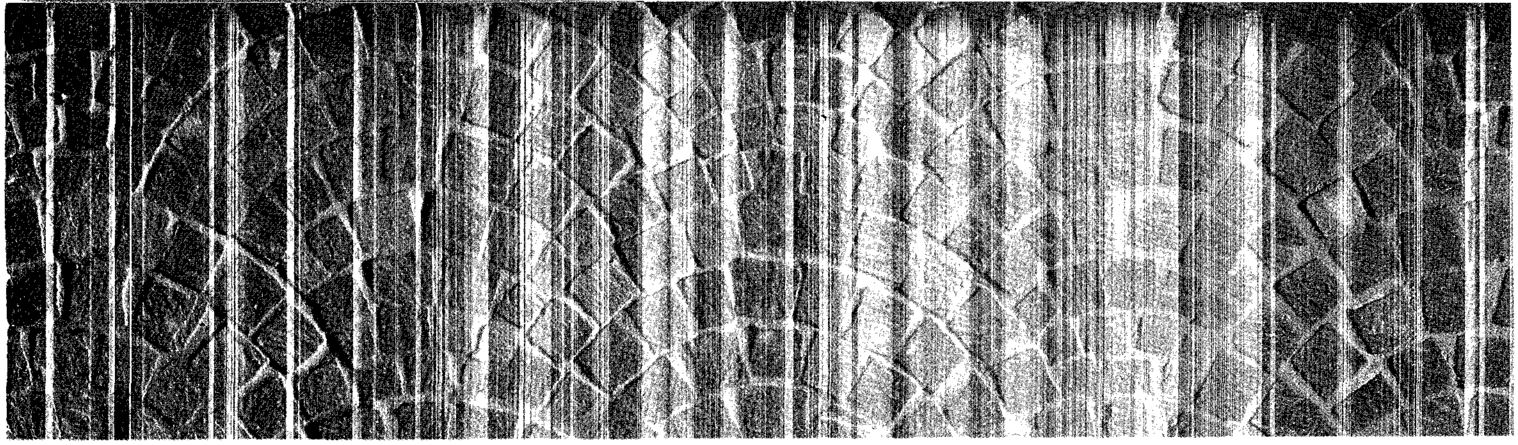
In 1985, investors should have a variety of attractive opportunities. But it is important to be selective. Emphasize quality, be reasonable in your expectations, and be alert to the unique features of the current economy.

STOCKS

Are we going to see the second leg of the bull market that began in August 1982? In January, stocks got off to a fast start. But last year also began on a promising note, as the Dow Jones industrial average moved to 1287 in January, just a notch below its all-time high. Then the Dow dropped 200 points, before that explosive, but short-lived, August rally which again pushed stocks higher. By and large, however, 1984 was a frustrating year for stock-market investors. An exception was for yield-oriented investors in utility stocks, which had a great year as interest rates edged lower and inflation continued to abate.

The overall disappointment was great because there were widespread expectations that stocks would move higher in an election year in which the Republican candidate was highly favored. Despite President Reagan's landslide, this failed to occur.

As 1985 begins, the outlook for stocks remains mixed. The market hates uncertainty, and the confusion in Washington over how to reduce the budget deficit hasn't helped—nor did the Treasury's suggested tax-simplifica-



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tion plan, which put Wall Street into shock.

Meanwhile, the big institutions, like pension funds, bank trust departments, and mutual funds, that are the major day-to-day players in the stock market, have cash reserves estimated at about 8 percent, not considered enough to fuel a major stock-market rally.

Given all these factors, it has been hard to be sanguine about stocks and equity mutual funds.

However, the market has a way of surprising the consensus, and a number of forecasters believe it is quite possible that the market will set new records sometime in 1985.

If there are some more pleasant surprises for the economy—such as real progress by the president and in Congress in cutting the deficit—they could produce upward motion in the stock market.

"The big investment move in the securities markets will come in common stocks as the average price-earnings multiple rises," says Robert Stovall, investment director at Dean Witter Reynolds, Inc., provided stocks trade closer to historic multiples in the year ahead.

He notes that the Dow Jones industrial average, which celebrated its 100th birthday in 1984, has averaged a multiple (the market price of a share divided by twelve-month earnings) of approximately 14 over its 100 years. In the recent past, stocks have traded at a multiple of 17 when inflation was running at the present low level. However, the average p/e (multiple) on the Dow is currently under 10. With combined earnings for one share of each of the 30 Dow Jones industrial companies that make up the average expected to total $145 in 1985, up from $130 in 1984, an upward adjustment of the p/e on the Dow to exactly 10 would put the widely watched index at 1450 this year ($145 times 10).

"The market could surprise a lot of investors and have a big jump early in the first half of the year," Stovall ventures. "And many individual investors who are waiting for a long-term trend to develop will end up watching it come and go if they are not already in the market because the adjustment could take place very quickly."

More pessimistic observers feel that any upward move in the year ahead will be short-lived and will not carry the market beyond 1400. However, a number of analysts believe that a highly selective approach to stocks could yield positive results this year, no matter what happens to the averages.

"We continue to place emphasis on consumer, financial, and utility stocks," says Philadelphia's Glenmede Trust Company, which looks for stocks that will benefit from further declines in interest rates and a slow-growth economy.

"If an effort is made to reduce the federal deficit, there is a decent possibility that we may experience several years of moderate growth with low inflation—and a very rewarding period for equity investors as a result," says Mark Tavel, executive vice-president for Value Line, Inc.

"With the economic and market outlooks uncertain, and confidence in the immediate future on the wane, it is not surprising that few investors are willing to look to the long term," says Robert Nurock, who writes *The Astute Investor*, a newsletter. "Yet, it is just these conditions, as well as the opportunity they present, that lead us to believe a long-term viewpoint is warranted now," he adds.

In 1984, blue-chip stocks clearly outperformed smaller-capitalization stocks—those generally traded on the American Stock Exchange and the over-the-counter markets—which are frequently the province of the individual investor.

In fact, many excellent secondary-market issues have, along with less stellar issues, suffered from severe and indiscriminate price corrections, making them attractive once more to some stock-market observers. The technology stocks are a case in point.

"In the technology stocks it is a lot like 1974," according to Jim McCamant and Meg Kellogg, who write the *Medical Technology Stock Letter*. "We are seeing the same outstanding values with no one seeming to care," they add, noting that individual issues are now selling "substantially below their real value."

"Historically, the trend toward larger issues has emerged during uncertain economic times because bigger companies are thought of as having the financial wherewithal to withstand business downturns," says Nurock.

The emphasis on the big-capitalization blue-chip stocks is "beginning to reach an extreme," Nurock believes. "Viewed in terms of 'excessive speculation,' larger stocks may now be reaching an extreme in institutional ownership equivalent to the public's enthusiasm for smaller issues as the broad market

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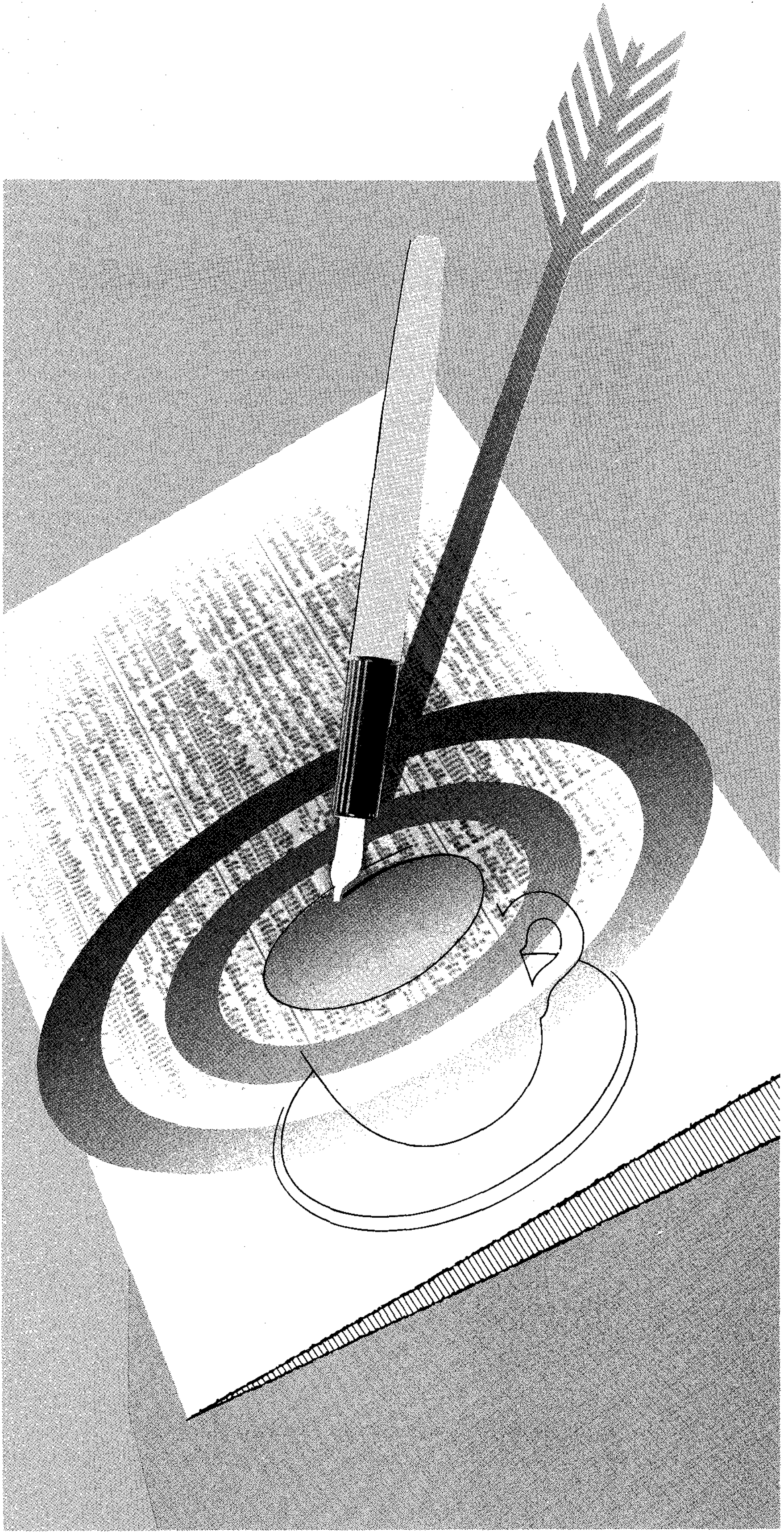

peaked," he says.

"Accordingly, we think that now is the time to accumulate secondary issues with a view toward establishing substantial gains as the market turns more clearly upward," Nurock recommends. Investors, he adds, should look for stocks with the following characteristics:

" * earnings are expected to continue expanding in a slower growth, low inflation environment;

" * financial characteristics, such as clean balance sheets, improving profit margins, and returns on investment are present;

" * current market valuations do not fully reflect their potential growth prospects as the economy turns more strongly upward; and

" * trading action over the past 4–9 months has demonstrated periods of improved relative performance which would indicate that they are in an advanced state of bottoming.

"A long term approach oriented toward the types of stocks outlined immediately above should produce average returns for those willing to exercise independent judgment," he concludes.

MUTUAL FUNDS

While mutual-fund performance was spotty in 1984, the funds continued to appeal to a wide range of investors.

"We had an interesting split in mutual-fund performance in 1984," observes Sheldon Jacobs, editor of *The Handbook for No-Load Fund Investors*. "The capital appreciation, aggressive growth funds, and technology funds showed losses, but the more conservative funds had a good year, and an investor who made good selections could have done quite well," he says.

Some conservative stock funds, bond and other fixed-income funds, and funds that invested in utilities were among the best performers during 1984, particularly during the second half when they benefitted from the drop in interest rates and the stock market's emphasis on blue-chip stocks. The funds that performed the most poorly last year were mostly ones that invested in gold.

Last year was spectacular in terms of growth for mutual funds. According to the Investment Company Institute, the trade group for the mutual-fund industry, assets under management in equity, bond, and other income funds stood at $132.7 billion at year end, up from $113.6 billion for year end 1983, for a gain of more than 14 percent in one year. That doesn't include money funds, which also had a resurgence last year, or short-term tax-exempt funds.

Even more interesting, the number of long-term funds tracked by the ICI rose to 809 from 637, twelve months earlier, an increase of 27 percent. What this means is one in five long-term mutual funds started up in just the last year.

While there were a number of new equity funds, many of the start-ups were for specialized income funds that invest exclusively in Ginnie Maes, government securities, or adjusted-rate preferred stocks. Many funds groups added these types of offerings to their array of products, accounting for much of the increase.

Investors, while shying away from direct investment in stocks, seem to like the mutual-fund concept, and for good reasons. At a time when the stock market has become very volatile, moving rapidly up or down in a matter of days, the individual investor's best bet for participating in a rally or getting out when prices plummet is through a mutual fund. The varieties of mutual funds, tailored to almost every investment objective, continues to increase. And the ability to switch from one kind of fund to another within a single fund "family" gives the individual the ability to manage an overall investment portfolio without having to decide exactly what stocks and bonds to buy or sell.

As the accompanying table shows, the top ten performing mutual funds in 1984 were mainly funds that invested in utilities or fixed-income investments. Number one was the Prudential-Bache Utilities Fund, up 38.62 percent. A sizable portion of this gain, however, was due to the liquidation of a tax reserve. Two funds that invest in regular common stocks did make the list, with the Windsor Fund and the Sequoia Fund coming in ninth and tenth, both up around 19 percent.

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3.	COMPOSITE INCOME FUND	10.39%
4.	VANGUARD QUAL DVD I	10.35%
5.	OHIO NATIONAL-BOND	9.99%
6.	FRANKLIN UTILITIES	9.88%
7.	CENTURY SHARES TRUST	9.88%
8.	ENERGY & UTILITY SHARES	9.27%
9.	AXE-HOUGHTON INCOME	9.12%
10.	COPLEY TAX-MANAGED	9.00%

ONE YEAR: 12/31/83 TO 12/31/84

1.	PRUDENTIAL-BACHE UTIL*	38.62%
2.	VANGUARD QUAL DVD I	25.59%
3.	COPLEY TAX-MANAGED	23.93%
4.	AMER TELECOMMUN-INCOME	22.26%
5.	FRANKLIN UTILITIES	21.42%
6.	ENERGY & UTILITY SHARES	21.19%
7.	FIDELITY SEL UTILITIES R	20.87%
8.	FIDELITY QUALIFIED DVD	20.86%
9.	WINDSOR FUND	19.57%
10.	SEQUOIA FUND	18.55%

FIVE YEARS: 12/31/79 TO 12/31/84

1.	FIDELITY MAGELLAN FUND	314.22%
2.	LINDNER DIVIDEND	246.74%
3.	LINDNER FUND	219.83%
4.	VANGUARD QUAL DVD I	213.76%
5.	PHOENIX STOCK	213.28%
6.	PHOENIX GROWTH	201.46%
7.	AMER CAPITAL PACE	200.64%
8.	UNITED VANGUARD FUND	189.93%
9.	NEL GROWTH FUND	185.37%
10.	LOOMIS-SAYLES CAPITAL	182.92%

TEN YEARS: 12/31/74 TO 12/31/84

1.	FIDELITY MAGELLAN FUND	1784.27%
2.	PENNSYLVANIA MUTUAL	1476.19%
3.	LINDNER FUND	1342.08%
4.	EVERGREEN FUND R	1274.52%
5.	TWENTIETH CENTURY GROWTH	1222.63%
6.	TWENTIETH CENTURY SELECT	1194.06%
7.	AMER CAPITAL VENTURE	1158.00%
8.	SEQUOIA FUND	1148.57%
9.	OPPENHEIMER SPECIAL	1097.94%
10.	AMER CAPITAL PACE	1090.44%

*PRUDENTIAL-BACHE UTILITY— performance reflects a 14.5% increase when the reversal of a reserve for taxes of $2.95 per share was distributed and reinvested at a price of $20.35 on August 24, 1984. This change was necessitated when the fund became a regulated investment company under subchapter M of the IRS Code.

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"People used to go to banks for toasters, now they go for yields. They have become interest-rate junkies."

YIELD

In consumer finance, one of the most notable developments in recent years has been the avid inclination of savers to shop around for the highest available yield.

"People used to go to banks for toasters, now they go for yields," says William LeFevre, research chief at Purcell, Graham & Co., Inc. "Many Americans–particularly senior citizens–have become interest-rate junkies."

This yield-sensitivity—or oversensitivity—has kept individuals hopping from money funds to bank savings certificates to unit trusts to Treasury bills, in order to improve their interest return by as little as a fraction of a percentage point. Most of this switching has been between short-term vehicles.

Missing from most investors' calculations, however, has been the means to decide when it is time to move from short-term investments to longer-term fixed-income instruments, like notes or bonds, as interest rates come down.

But in 1984, the really astute investors went not just for yield, but for total return—the sum of annual interest income plus capital appreciation.

They did this by switching from short-term vehicles to instruments with longer-maturities, so that when interest rates came down sharply during the second half of the year, these investors had locked onto rates of up to 14 percent for a number of years. They also benefitted when the face value of their notes, bonds, Ginnie Maes, or fixed-income mutual funds appreciated substantially, because when interest rates come down, the price of a previously issued bond, for example, usually goes up.

During 1984, interest rates traced a volatile path, rising in the first part of the year and declining sharply in the second half. What happened first was a dramatic improvement in inflationary expectations, as the Consumer Price Index continued to run at a 4 percent annual rate, and then a loosening of the Federal Reserve Board's interest-rate policies late in the year, when it looked like the economy might be heading into another recession.

The rates on long-term bonds peaked first, with the Treasury's 30-year bond hitting 14 percent briefly in May, before declining to around 11.5 percent as the year ended. However, short-term interest rates continued to climb into the summer, causing many individuals to keep their money in short-term investments, where rates were still running at over 10 percent.

Anyone who, with luck or foresight, hit long-term rates at their peak continues to receive astonishing real returns—after subtracting for the 4 percent inflation rate—of as much as 10 percent, and has seen the portfolio value of his or her investment rise by 20 percent or more.

The biggest surprise was zero-coupon bonds. Because these bonds—which don't pay annual interest but get paid off at a multiple of their purchase price when they mature—compound interest on interest, they tend to be more volatile than ordinary bonds. When interest rates rise, they drop steeply. But they also climb dramatically when interest rates decline. Last year some zeros rose in price by almost 80 percent. Though most investors purchased zeros to lock away in IRA's or other tax-sheltered plans, some took advantage of the capital appreciation.

Meanwhile, those individuals who stayed short and must roll over their interest-rate investments in the coming weeks are in for a shock. Let's say someone purchased a six-month bank savings certificate last July that returned 13 percent after compounding. Today, banks are offering only 9 percent on that same investment, a drop of 4 percentage points in less than half a year's time. Money funds and bank money-market accounts are also yielding about 9 percent, and three-month Treasury bills dipped under 8 percent in December, after hitting 12 percent in August.

The question now facing investors is whether interest rates will continue to drop, or whether the chance to go for total return has passed them by.

A number of forecasters are predicting that interest rates will start moving higher again this spring as the economy picks up more steam. According to Lawrence Kudlow, a Washington, D.C., economic consultant, inflation has probably bottomed and "90 percent of the interest rate decline has already occurred." An increase in bond yields will be "the next major move in rates," says Kudlow.

David Jones, chief economist with Aubrey G. Lanston & Company, a government securities dealer, also expects interest rates to rise in coming months, but feels that another substantial drop may be in store for the second half of 1985. He expects the yield on the government's 30-year bond, for example, to move back up to 12.5 percent in coming months, but says that it could end this year dipping to 10.5 percent. Jones recommends that investors, instead of venturing into the longest maturities, stick to 2- to 7-year notes and other intermediate term instruments.

Other advisers feel that the play in bonds is far from over, and some even go so far as to suggest that this may be the last chance investors have to lock in double-digit yields for some time to come. "The debt markets will continue to be the investment leader," says Jay Goldinger, an investment counselor with Cantor, Fitzgerald & Co. "Interest rates still have a way to come down, and we may even be in for a mini-recession this year," he adds.

"It may be that deficits will cause inflation, but they haven't yet," comments Lance Brofman, chief economist for Donald Sheldon &

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Co. "However, even if deficits and credit growth don't cause inflation, they do raise real interest rates and thus cause excess returns to bondholders," he notes, adding that "investors should take advantage of this huge discrepancy between current interest rates and inflation levels."

For those on the lookout, there are still double-digit yields available on intermediate notes and long-term bonds, Ginnie Maes, and some other instruments.

Goldinger feels there are also some overlooked opportunities in the fixed-income area. He likes closed-end bond funds, bond funds that don't accept new money and trade like stocks on the New York Stock Exchange. Some of these are yielding from 11.75 to 12 percent and hold the potential for good price gains as well.

For more intrepid investors, Goldinger suggests buying short-maturity bonds on margin. Some three-year government-agency notes are yielding 10.75 percent. Meanwhile, brokers are charging customers only about 8.75 percent for margin debt. In effect, the investor is receiving a positive spread of over 1 percent for this transaction and is also speculating on price gains that would result if rates come down further. Margin on these notes is only 3 percent of their value, compared with 50 percent on stocks—so an investor with $3,000 can purchase $10,000 in notes.

However, right now, the best investment area for both yield and total return may be tax-free municipals, which we'll look at next.

MUNICIPALS

While rates on taxable bonds have dropped substantially, yields on tax-free municipal bonds are just starting to decline, and it is still possible to obtain top-rated tax-free investments returning around 9.5 percent.

For many investors this may be the best deal available. Whereas only individuals in very high tax brackets used to be drawn to municipals, it is possible these days for individuals in the 26 percent tax bracket to benefit from a long-term tax-free investment. Short-term tax-exempt money funds, which are yielding only about 5.75 percent currently, are a good deal only for taxpayers in the very highest brackets.

But for someone in the 26 percent bracket, a 9.5 percent tax-free return is equal to a 12.66 percent taxable return. In the 40 percent bracket, that 9.5 percent is the equivalent of a taxable yield of 15.83 percent. And the individual in the top 50 percent federal tax bracket would have to earn a whopping 19 percent on a taxable instrument to equal a 9.5 percent tax-free yield.

(Here is how to calculate your own after-tax equivalent return. Determine your tax bracket and deduct the number from 100. Then divide the result into the tax-exempt rate. Let's assume that someone in the 40 percent bracket is being offered a 9.5 percent tax-free return. Subtract 40 from 100 to get 60, and divide 60 into 9.5 to obtain an after-tax equivalent of 15.8 percent.)

Furthermore, the New York State resident who invests in municipal bonds issued by the state or units within the state escapes city and state, as well as federal, taxes for the interest income. This triple tax exemption makes the after-tax equivalent return even more substantial for top-bracket investors.

Why are municipal-bond yields so lofty? One current explanation—again related to the Treasury Department's tax-reform plan—says that the tax-free market is worried that the price of previously issued municipal bonds will suffer if the maximum tax rate drops to 35 percent.

However, many experts say this concern accounts for only a small interest-rate premium. They suggest, instead, that unique supply and demand factors in the market for tax-exempt bonds are the main reason for the high tax-free returns.

"It is not a response to tax reform," asserts James Lebenthal, chairman of Lebenthal & Co., Inc., the municipal-bond firm. "It is the result of a glut of new issues and the fact that with banks and insurance companies no longer the mainstay buyers in the tax-free market, municipal bonds are priced to knock individual buyers off their feet."

In a further effort to attract individual buyers, an increasing number of municipal issues are coming to market backed by private insurance, which gives them a AAA rating. Investors must sacrifice about three-eighths of a percentage point in for an insured tax-free instrument, but this feature seems to be very popular because it reduces concern about repayment.

Another innovation gaining popularity in the tax-exempt market is the zero-coupon municipal bond. It works just like other zero-coupon bonds. The bond is purchased for a fraction of its redemption price. No annual interest is paid. However, the Internal Revenue Service requires owners of corporate and Treasury-related zero-coupon bonds to pay yearly taxes on the interest at which the bonds are compounding. A zero-coupon municipal avoids this tax treatment.

The coming months should provide a respite from the record level of new tax-exempt issues that were offered to investors in recent months. A flood of new financings came to market during the last months of 1984 in order to beat a January 1, 1985 deadline that eliminates certain tax-exempt offerings. With that surge out of the way, the widespread expectation is that municipal rates will be coming down in the next few months.

But investors who act now can lock in a higher yield and may find that bonds they buy now will also appreciate in price if the decline in tax-free rates turns out to be as substantial as the drop that has taken place in taxable yields.

IRA'S, KEOGH'S, AND 401(K) PLANS

Individual retirement accounts, Keogh plans, and, now, 401(k) plans are drawing billions of dollars a year from individuals who are eagerly adding to these retirement nest eggs with pretax dollars. Some individuals even have all three plans.

This is the third year in which all working Americans and their spouses can open or add to IRA's—the most popular of these tax-sheltered and tax-deferred plans. It is esti-

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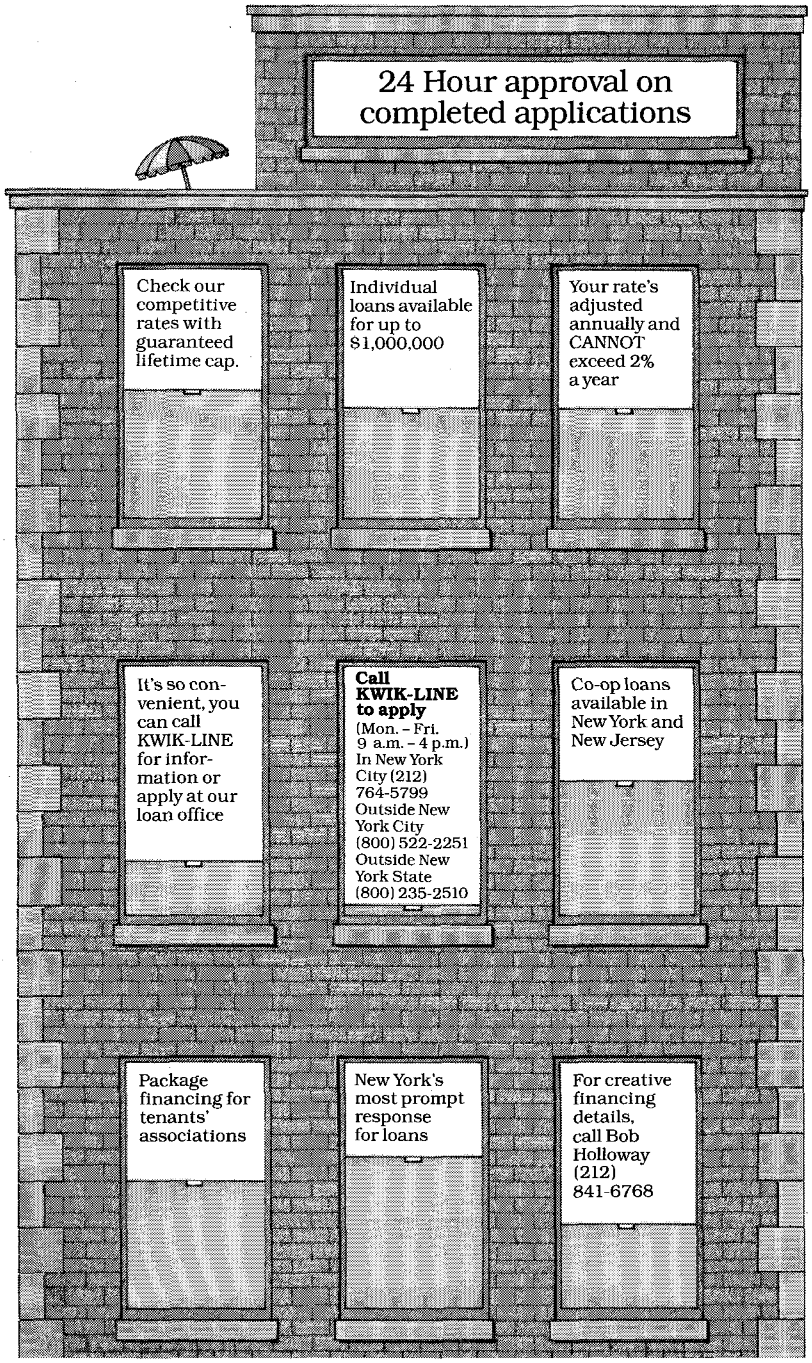

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mated that over 40-million individuals now have IRA's.

"More and more of our customers are taking their IRA's seriously as investments," says Merrill Lynch's Donald Underwood. "Some of these accounts are approaching $10,000 and while individuals still like that instant tax deduction, they also are watching to see how well their investments are doing, and they are looking at their IRA's as mini-portfolios."

The available investment choices for IRA's now include managed commodity funds, real-estate syndications that emphasize income and appreciation, and other specialized investments that come in tailored $1,000 and $2,000 units. But most investors seem to be sticking to more conventional choices like stocks, equity mutual funds, annuities, and high-return savings instruments. "Most of our customers are looking for yield and safety," says Underwood.

There is one significant change this year that applies to IRA contributions. They must be made by April 15 and can no longer be delayed if a tax return gets filed late because of an official extension.

The earlier deadline for setting up Keogh accounts remains the same. A Keogh must be opened by the end of a business's fiscal year, usually December 31; but the deadline for making contributions may be postponed by filing for an extension beyond the April 15 tax-filing date.

If there is one major complaint about IRA's, it is that the maximum annual individual contribution of $2,000 ($2,500 for a couple where only one person works) has not been raised since eligibility was broadened. By contrast, persons with Keogh plans—retirement funds for self-employed individuals and their employees—can now sock away up to $30,000 a year or 25 percent of eligible income. This basically doubles the previous Keogh maximum of $15,000 or 30 percent of self-employed income.

Additionally, many workers whose companies have set up 401(k) plans are discovering that they are an attractive way to set aside additional dollars towards retirement.

A 401(k) plan (the name comes from an amendment to the tax code) must be established by a company for its employees—it can't be started by an individual. Once set up, it lets an individual set aside pre-tax dollars, just like an IRA. However, the maximum annual amount can be as high as $30,000 or up to 25 percent of one's salary, whichever is less. Depending on who is offering the plan, contributions can be invested in a variety of accounts from money-market funds to a choice of equity mutual funds.

In addition, many employers match all or part of an employee's contributions. As in an IRA or Keogh, taxes on investment profits are deferred until withdrawals take place. However, lump-sum withdrawals from a 401(k) are eligible for ten-year forward averaging for tax purposes, a more favorable treatment than for IRA's.

It is also easier to take money out of a 401(k) for reasons of disability or hardship without paying a penalty for premature withdrawals. And it is possible to take out loans against one's account.

Many large companies have already established 401(k) plans, and these programs are spreading rapidly to midsize and smaller companies. As the word about how they work gets around, many workers are asking their employers to set up these plans.

The Treasury, in its tax-reform blueprint, advocates elimination of 401(k) plans. At the same time, it proposes raising IRA contribution limits to $2,500 per person and $5,000 for a married couple, whether or not the spouse is employed. The projected savings from the termination of 401(k)'s would be more than offset by doubling the IRA maximum. It will be interesting to see if Congress goes along with any changes that will widen the current deficit.

ANNUITIES

Annuities provide another way to put aside money for retirement, and they can also be useful as a tax-planning tool.

The appeal of an annuity, an insurance-company product, is that it allows the buyer to defer taxes on investment gains until withdrawals take place. However, unlike IRA's, Keoghs, or 401(k) plans, the money that goes

(Continued on page 24)

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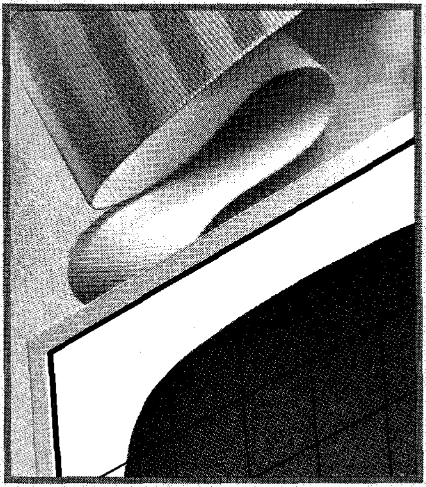
WHERE TO GO FOR MORE: PERSONAL INVESTMENT SEMINARS

The following is a partial list of places to go in the New York metropolitan area for seminars and classes in the field of personal investment. Some of the institutions listed offer scheduled courses and others arrange seminars on demand—some will even tailor them to the specific needs of a group. Most of the scheduled courses mentioned below are geared to the individual who wants to expand his or her understanding of the available investment opportunities in order to take a more active role in planning a financial future. Both beginners and more experienced players should find appropriate offerings.

FINANCIAL INSTITUTIONS AND INDEPENDENT ORGANIZATIONS



Seminars are given free of charge unless otherwise noted. Dates and times are always subject to change, so it's a good idea to call to confirm specifics. Only addresses for locations outside of Manhattan include city and state.

THE CHASE MANHATTAN BANK conducts financial-planning seminars for groups. Requests should be made to local branch managers, who will plan the seminar according to the group's needs. Just about any area of interest to the new investor can be covered. There are no pre-scheduled courses.

CHEMICAL BANK will be conducting tax-planning seminars this spring and financial-planning seminars this fall. All seminars are two hours and offer basic information for the new investor. Check your local branch for details.

CITIBANK offers two slide presentations, "Women and Credit" and "Investment Alternatives," to groups of 25 or more in its Brooklyn-Long Island-Staten Island region. The group makes the arrangements for the place, time, and date, and the bank provides the slides and speaker.

In the same region, Citibank conducts seminars for senior citizens. "Financial Horizons for Seniors" consists of three parts: investment strategies, estate planning, and a special guest spot. The strategies' section deals not only with bank products, but also with mutual funds and the like. Last year's special guest was Bernard Meltzer who presented "From Affairs of the Pocketbook to Affairs of the Heart." INFORMATION: Lucie Grossman, 718-238-5726.

CONSCIOUS INVESTMENTS ASSOCIATES has organized a group of seminars as a follow-up to this fall's "New York Conference on Socially Responsible Investing," which they co-sponsored. These seminars, planned with an eye toward socially conscious investment alternatives, will be given in May, for a nominal fee. INFORMATION: Jamie Kaplan, 420-0824; or Conscious Investments Associates, P.O. Box 20274, Columbus Circle Station, New York, NY 10023.

DREXEL BURNHAM LAMBERT account executive Joe Gatti will be conducting seminars on public storage properties and "mini-warehouse partnerships" this month. Reservations are required. DATES AND TIME: February 13, 20, 27; 12:00 P.M. LOCATION: 55 Broad Street, Third Floor. INFORMATION AND RESERVATIONS: 480-4160.

On February 26, account executive Jim Venetos will give a seminar entitled "Tax Saving Ideas for 1985." TIME: 7:30 P.M. LOCATION: Stamford Marriott Hotel, Stamford Forum, Stamford, CT. INFORMATION AND RESERVATIONS: 702-7166.

GOLDOME's seminars in IRA pension-planning will be given by the bank's pre-retirement counselors. The schedule for March and April is being firmed up now. Call your local branch office for dates and times.

HJH ASSOCIATES stresses social responsibility and individual control over investments. They organize seminars on request, for non-profit and corporate groups, the cost varying with the length of seminar and size of the group. To aid non-profit organizations' fund-raising efforts, HJH splits the fee with non-profit sponsors. INFORMATION: 688-3969; or HJH Associates, 560 Main Street North, Suite 130, New York, NY 10044.

MANUFACTURERS HANOVER TRUST COMPANY offers participants in any of its eleven seminars the opportunity to schedule a private 45-minute consultation with a Manufacturers Hanover financial-planning consultant. The seminars cover nine different topics. INFORMATION AND RESERVATIONS: 997-0646. LOCATION: Manufacturers Hanover Headquarters, 270 Park Avenue, Third Floor Auditorium. TIME: 6:00–8:00 P.M. SCHEDULE:

Tax Planning	March 27
Home Buying	March 26, April 10
Coops and Condos	April 2
Principles of Financial Planning	April 3, 9
Low-Risk Investments for a Secure Financial Future	April 16
Evaluating Stock Market Investments	April 23
Investor's Outlook for 1985	April 30
Women and Money	May 7
Financial Planning After 50	May 8

MERRILL LYNCH PIERCE FENNER & SMITH's one-hour "Investment Information Seminars" each address a particular investment concern. To find out when the next seminar is being offered in your area, call your nearest Merrill Lynch office. For corporate and group arrangements, call Mary Wilkinson, 709-4177.

PAINE WEBBER, in what may be a first in financial seminars, has arranged for its "Real Estate as Part of Your Investment Portfolio for the Eighties" seminar to be simultaneously translated for the hearing impaired. Free refreshments will be provided. INFORMATION AND RESERVATIONS: Bob Krackow, 607-3214. DATE AND TIME: February 27, 7:00 P.M. LOCATION: *To be announced.*

SHEARSON LEHMAN/AMERICAN EXPRESS, in conjunction with the Academy of Finance, will offer seminars this winter and spring conducted by the company's financial consultants. Topics include money management, tax planning, personal financial planning, and the basics of investing. The first of these will take place February 27 and March 6, 6:00–8:00 P.M., Trustee Room, New York Public Library at Forty-second Street. INFORMATION: The Academy of Finance, 718-596-5021.

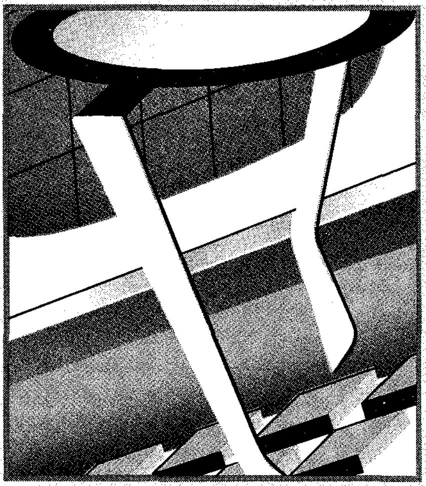
Shearson Lehman/American Express financial advisers Robert Schwartz and Michael Moffitt will, on request, set up group seminars on financial planning, the economy, and corporate responsibility. INFORMATION: 974-3229.

U.S. TRUST vice-president Mary Lehman, an estate-planning attorney, will conduct two seminars for women at the bank's Fifty-fourth Street building, a restored mansion. A typical seminar runs two hours and covers estate-planning, as well as three other topics, such as banking, investments, and tax-shelters. Each area will be discussed by an expert in the field. Ms. Lehman tailors the seminars to the needs of the applicants.

For the first time, U.S. Trust is offering pension-planning seminars for the small-business owner. As with the seminars for women, an interested individual must call for information on application procedures.

In addition to its seminars for the general public, U.S. Trust organizes specialized—and personalized—seminars for the highly experienced investor. A four-day workshop in Arizona is scheduled, and other weekend seminars are in the works. INFORMATION: Mary Lehman, 887-0446.

EDUCATIONAL INSTITUTIONS



THE LEARNING ANNEX's current schedule lists five courses for the personal investor, including "Investing in Stocks, Bonds and IRA's," "How to Survive on $50,000 to $100,000 a Year," and "Tax Shelters for the Middle Class." FEE: $21–$45 per course, depending on the number of course meetings. REGISTRATION FEE: $5 per month (covers all courses). INFORMATION AND REGISTRATION: 956-8800.

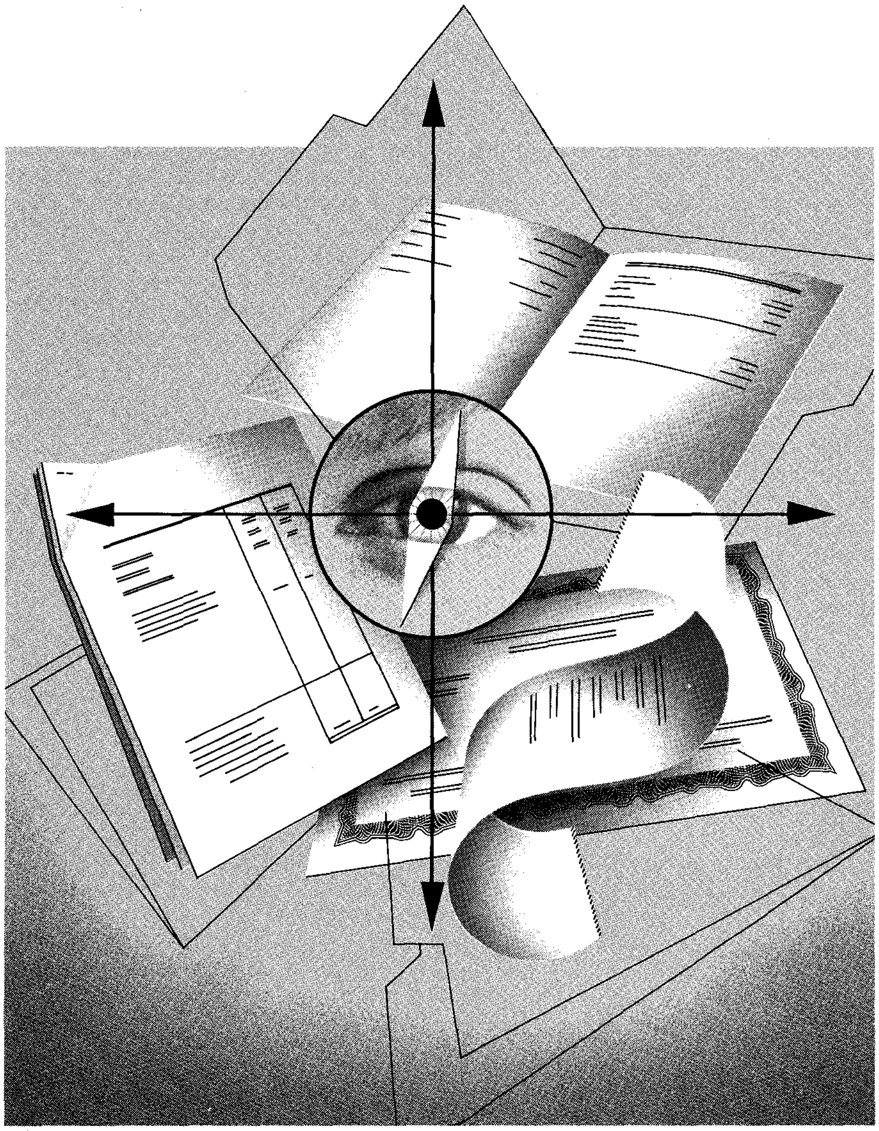
THE NEW SCHOOL FOR SOCIAL RESEARCH's investment and financial planning department's nearly 50 courses and 40 seminars make a broad sweep from the basic—"How to Manage Your Personal Business Affairs"—to the au courant—"Psychology and Investing: The Role of Contrary Opinion"—all the way to the top—"Advanced Equity Option Strategies." FEE: $55–$190 per course (single admission, starting at $15, sometimes available); $20–$80 per seminar. REGISTRATION FEE: $20, if tuition totals $101 or more. INFORMATION AND REGISTRATION: 741-5690.

NEW YORK UNIVERSITY's School of Continuing Education has an extensive list of courses in the financial area, but most are for the specialist or career-minded. "Personal Financial Management," however, is designed for the novice and covers a lifetime of investment considerations. Check catalog for dates, time, and location. FEE: $275. REGISTRATION FEE: $20. REGISTRATION: 777-8000.

The school also offers fifteen "Saturday Seminars in Personal Real Estate." The series covers the basics early on—"How to Obtain Financing: A Workshop for the New Investor" and "What Everyone Should Know About Real Estate"—and devotes subsequent sessions to specific issues, such as "Legalizing Lofts: Coping with Article 7C and the New York City Loft Board." DATES: Saturdays, March through early May. TIME: 9:30 A.M.–4:30 P.M. FEE: $80 per seminar. REGISTRATION: $10 for a total course cost of $99 or less, $20 for a total course cost of $100 or more. INFORMATION: 505-0467.

Eight additional seminars—for "the serious investor"—include "Stock Index Option Trading," and "Annuities and Their Alternatives." DATES: Saturdays, late February through April. TIME: 9:00 A.M.–2:00 P.M. FEE: $105 per seminar. REGISTRATION Fee: $20. INFORMATION: 598-3052.

WESTWINDS LEARNING CENTER lists several courses for personal investors in its most recent catalog. It is perhaps the only place around that gives a course in "Investing for Under $100." FEE: $21–$50. REGISTRATION FEE: $5. INFORMATION: 877-0677, or pick up a copy of the catalog in your local bank or store.



into an annuity is after-tax income, not pre-tax dollars.

Annuities guarantee monthly income, once withdrawals start, some for as long as the holder lives. And there are death benefits for beneficiaries, should the purchaser die before the annuity is tapped.

The industry still has a black eye from the collapse of Baldwin-United Corporation which left purchasers of billions of dollars of "single-premium deferred annuities" or SPDA's in limbo for months. Insurance regulators and the insurance and brokerage industry are still working to pick up the pieces.

Baldwin-United got into trouble when it started using assets from its SPDA's to finance other corporate ventures. Because of the stir this created, companies selling annuities these days emphasize products that keep annuity assets segregated in a separate account, assuring customers that these problems won't be encountered again.

Annuities come in two main formats. A fixed annuity guarantees a fixed rate of return and is similar to a tax-deferred savings account. The variable annuity, which has become increasingly popular, gives the investor a variety of investment options ranging from real estate to equity mutual funds. The variable annuity offers opportunities for greater returns, but it is also possible to lose money.

Although not yet approved for sale in New York, the latest wrinkle is the variable annuity with a choice of investment options and the privilege of switching between them. Integrated Resources, Inc., recently introduced what it calls the Integrated Capital Accumulation Plan or ICAP. The investor is given four choices—a short-term money-market portfolio, a corporate-bond portfolio, a growth-stock portfolio, and a government-securities portfolio—and can make one free switch each 30 days, by telephone.

The 1984 Tax Reform Act eliminated the double taxation of capital gains on assets in a variable annuity. All income and capital gains now go directly to the investor.

In a move to make the ICAP annuity more appealing to investors, the only initial sales load is a $30 policy fee and there is no back-end charge after the fifth year. But there is a 0.5 to 0.75 (depending on the investment choice) percent annual management fee and a 1.4 percent annual "mortality fee" that guarantees income for the rest of investor's life, as well as a death benefit.

Potential investors in annuities should also know that there are usually penalties for making withdrawals within the first five years of opening a plan. Furthermore, when withdrawals take place taxes are due on the income component. The initial investment has already been taxed and does not get taxed again.

Annuities aren't only used as retirement vehicles. Because income earned in an annuity is tax-deferred, this feature is used for tax planning by some individuals, pushing income into a future year when they expect to be in a lower tax bracket. The tax-free compounding feature can itself be a good deal. And some companies offer fixed annuities for periods of as little as one year.

PRECIOUS METALS

Precious metals have been exceedingly poor investments over the last twelve months, driving the gold bugs buggy.

Gold bullion, which traded as high as $406 an ounce early in 1984, has recently dipped below $300. And some forecasters think that it could drop as low as $250 in the months ahead.

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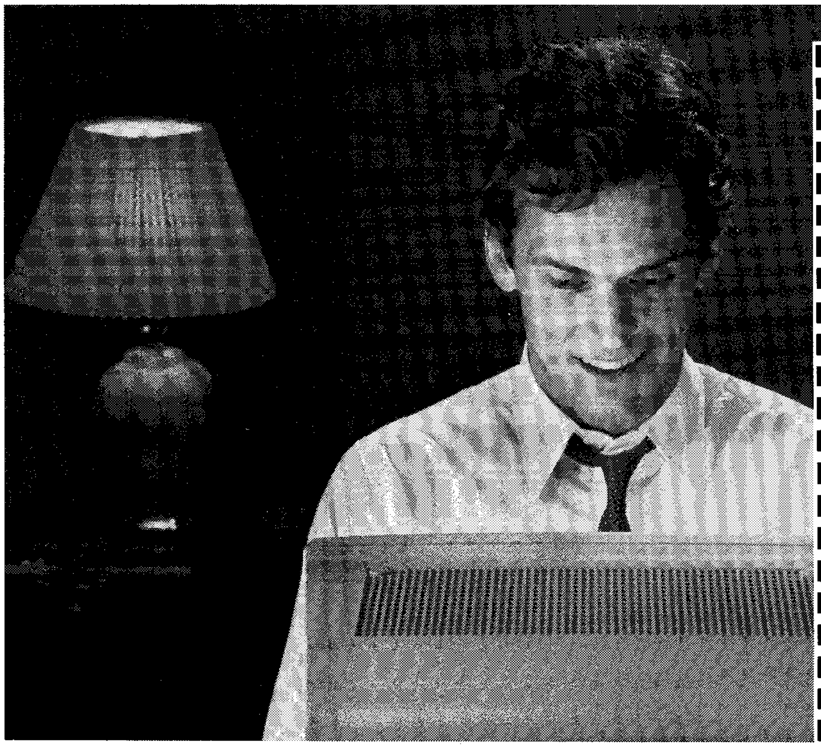

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metals have been the strong dollar, high interest rates, and a low U.S. inflation rate. "Gold trades like a currency and it has been weak, like other currencies, against the dollar," says Eugene Sherman, chief economist for International Gold Corporation Limited (Intergold), the marketing organization for the South African gold-mining industry. "Also working against gold is the psychological depressant of declining oil prices," he adds.

Despite the negative short-term outlook, some advisers make a case for purchasing gold as a portfolio hedge. A sudden drop in the dollar, they argue, would almost certainly send gold prices higher. In addition, a weakening U.S. currency would push up the price of imports contributing to the domestic inflation rate, as imports become more expensive, and that would also add impetus to an increase in the price of bullion.

The dollar has confounded repeated predictions that it will weaken, but a turning point some time in 1985 is likely.

André Sharon, who follows gold for Drexel Burnham Lambert, Inc., admits he has been wrong on the price of gold, because he has been wrong on the dollar. "It can, must and will come down," he insists. "The question remains one of *timing,* of how long it can continue to shrug off reality."

Sharon is telling the firm's clients to hold about 7.5 percent of their assets in gold-related investments, split evenly between the actual metal and gold-mining stocks. He also believes investors should have part of their equity portfolio in foreign stocks, which would also benefit from a decline in the strength of the dollar.

Sherman says individuals have been showing more interest in buying gold as it has dropped to the $300 level. In his view, the best strategy for an investor interested in bullion is dollar-cost-averaging—periodically buying a coin instead of trying to enter the market at what the buyer thinks is the exact low point in price for bullion.

In addition to the popular South African Krugerrand, gold coins on the market include the Mexican peso, the Austrian corona, the Chinese panda, and the Canadian maple leaf, which has a purity rating of .9999, the highest possible.

Besides coins and gold shares, there are also a number of mutual funds that invest in gold and provide another way for individuals to hedge their investment bets with a position in bullion.

GLOSSARY

Annuity: An insurance company product that typically guarantees periodic income. Often used for retirement. The investor contributes after-tax dollars, and taxes on gains are deferred until withdrawal.

Blue-Chip Stock: Stock in well-established, highly capitalized companies enjoying a high degree of public confidence. Considered a quality, if often conservative, investment.

Bank Money-Market Account: A bank minimum-balance account paying variable interest rates pegged to the current market.

Bond: A fixed-rate, interest-bearing long-term debt certificate with a specified maturity date issued by the government or a corporation.

Bond Fund: Mutual fund investing in long-term fixed-income instruments.

Capital Gains: Profits on investments.

Capitalization: The equity capital and borrowed capital of a business.

Certificate of Deposit (C.D.): A financial instrument representing a bank deposit that is held for a specified time at an agreed-upon interest rate.

Closed End: Refers to an investment company that does not create new shares after the initial offering. Its shares are traded like stocks—the fund will not redeem them on demand.

Commodity Fund: A mutual fund that invests primarily in commodity futures.

Common Stock: Shares in the ownership of a corporation. Common stockholders participate in the earnings of the corporation, at the discretion of the board of directors, only after obligations to preferred stockholders and bondholders are met.

Consumer Price Index: Government measure of changes in prices paid by consumers for typical goods. Calculated monthly. A popular measure of inflation.

Debt Market: Resale market for bonds and other debt obligations.

Equities: Stocks.

Fixed-Income Mutual Fund: Mutual fund that invests in fixed-income securities, bonds, notes, and the like.

401(k) Plan: A retirement plan established by employers for their employees. As with IRA's and Keoghs, employees contribute pre-tax dollars and taxes are deferred until withdrawal. Taxes on withdrawals may be spread over ten years. Under hardship provisions, funds may be withdrawn prematurely without penalty.

Ginnie Mae: An income-producing security backed by Federal Housing Authority/Veterans Administration-backed mortgages and guaranteed by the Government National Mortgage Association (GNMA), a U.S. government agency.

Gold Fund: Mutual fund investing primarily in gold and other precious metals.

Government Bond: Usually refers to bonds issued by the federal government.

Individual Retirement Account (IRA): A retirement plan for individuals. Contributions are tax-deductible in the year of deposit, but taxes must be paid on withdrawals.

Instrument: An investment paper, such as a stock certificate or Treasury note.

Keogh Plan: A tax-sheltered and tax-deferred retirement plan for self-employed individuals and their employees. Taxes on withdrawals may be forward-averaged over a ten-year period.

Margin: That portion of the purchase price that an investor must put down; the portion that cannot be financed.

Money-Market Mutual Fund (Money Fund): Mutual fund that invests in high-yielding short-term instruments, such as Treasury bills, bank C.D.'s, and commercial papers.

Multiple: The market price of a share divided by twelve-month earnings. (See p/e.)

Municipal Bond (Municipals): Tax-free debt obligations issued by the state and local government agencies.

Mutual Fund: An investment company that, for a management fee, pools resources of individual investors to purchase and sell securities, such as stocks and bonds.

Open-end: Refers to an investment company that issues new shares as new money is invested and buys back shares on demand; an investment company with fluctuating capitalization. Open-end investment companies are commonly called "mutual funds," but some "mutual funds" are closed-end.

Over-the-Counter Market (OTC): A venue in which stocks not listed on an exchange are bought and sold by investment companies.

P/E (Price/earnings ratio): Ratio of purchase price to earnings per share per year. If a stock is selling for $10 per share and it shows yearly earnings of $1 per share, its p/e is 10. (See multiple).

Preferred Stock: Non-voting shares in a corporation. Dividends are usually paid at a fixed rate and must be paid before common stockholders receive any of the corporation's earnings or assets.

Sales Load: Sales fee.

Securities: Bonds, notes, stocks, and the like.

SPDA (Single-premium deferred annuity): A tax-deferred annuity in which the entire investment is made at once.

Stocks: Transferable certificates representing shares in the ownership of a corporation.

Stock Exchange: An association of stockbrokers who comprise an auction market in which securities are bought and sold.

Treasuries: Fixed-income federal government IOU's, including bills, notes, and bonds.

Treasury Bills (T-bills): Short-term obligations of the federal government, carrying a minimum purchase price of $10,000 and initial maturities of three months, six months, and one year.

Unit Investment Trust: Pool of closed-end fixed-income investments marketed in $1,000 units.

Yield: The percentage return on financial instruments.

Zero-Coupon Bond: Corporate, municipal, or government-related bond that pays a multiple of its purchase price at maturity, but pays no annual interest.

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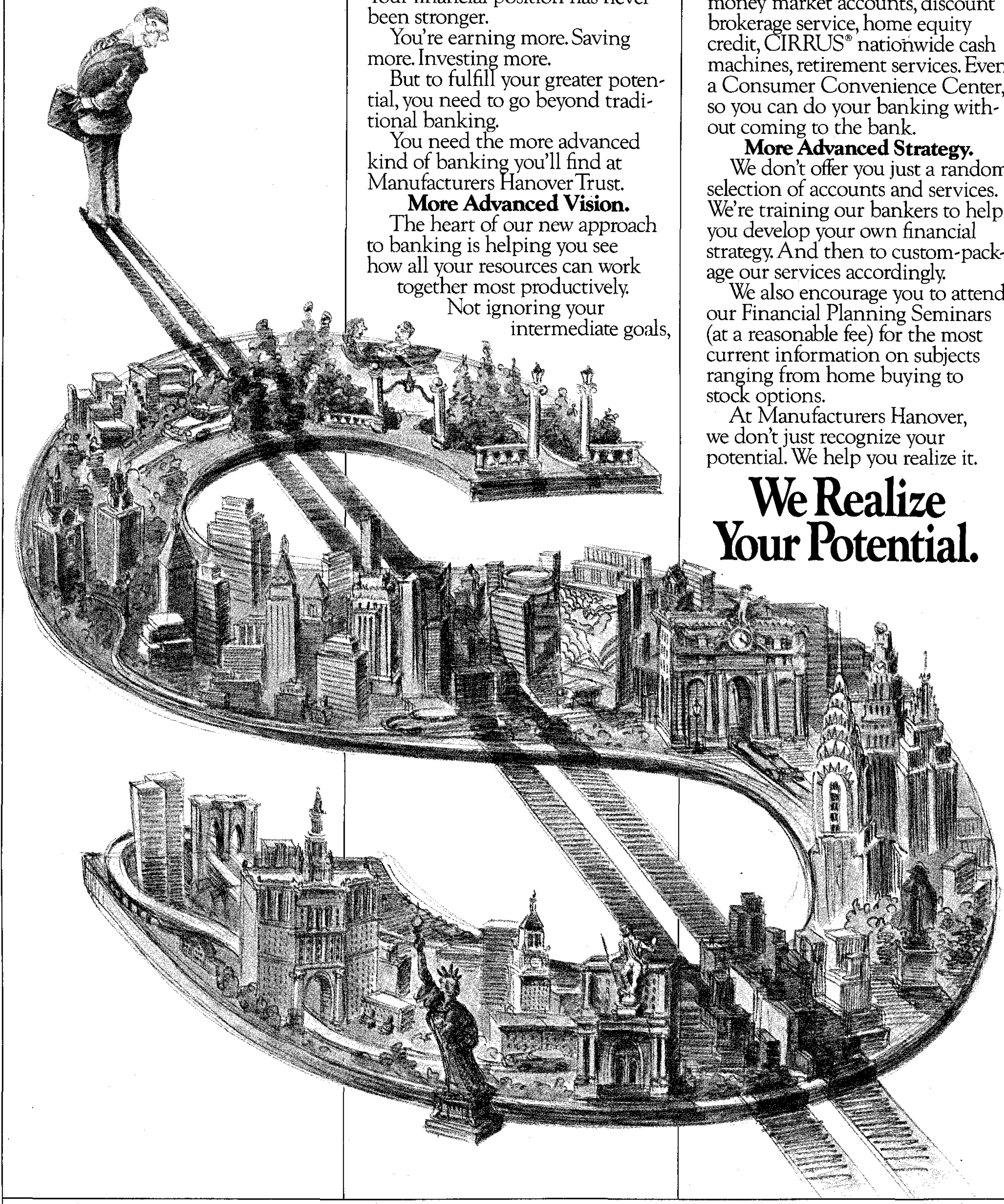

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SNAP, CRACKLE, AND POP

"...The form of *The Breakfast Club* is cheesy psychodrama, but its director and high-powered performers give it excitement..."

The Breakfast Club, THE NEW FILM written and directed by John Hughes (*Sixteen Candles*), is about five high-school kids who spend a long Saturday—from 7 A.M. to 4 P.M.—in the library serving detention. It's a very large library, with a vaulted roof, balconies, and internal stairways, but it's effectively a prison—the kids leave it only once, and then briefly. The camera barely leaves the room as well. Like the kids, we're stuck in that library. At the beginning of the day, the five are virtual strangers, but by the end, they will have spent so much time attacking, defending, confessing, breaking down and breaking through that they will know all one another's secrets. New friendships will be formed, class barriers breached, old suspicions and hostilities swept away.

In other words, *The Breakfast Club* recreates the physical limitations, and the pressure-cooker atmosphere, of a solemnly therapeutic play. It's all about Identity and False Façades and Relationships, and as the characters undress their souls, the camera moves in for the kill. Sooner or later, everyone gets to play the Truth Game. What other game can you play when there's nowhere to go? Theatrical psychodrama has been tried before in movies—in Hitchcock's *Lifeboat*, for instance, based on a Steinbeck story—but I don't think it's the sort of thing that should be encouraged.

The form of *The Breakfast Club* is deplorable, yet much of the writing and acting is good, and the movie has been sharply edited by Dede Allen. As *Sixteen Candles* demonstrated, John Hughes, the Chicago-based screenwriter turned director, understands adolescents as well as anyone who has ever made movies about them, and he has a fluent way with young actors. In this picture, his dramatic ideas may be cheesy, but Hughes still manages to create some excitement and laughs. *The Breakfast Club* is far from boring.

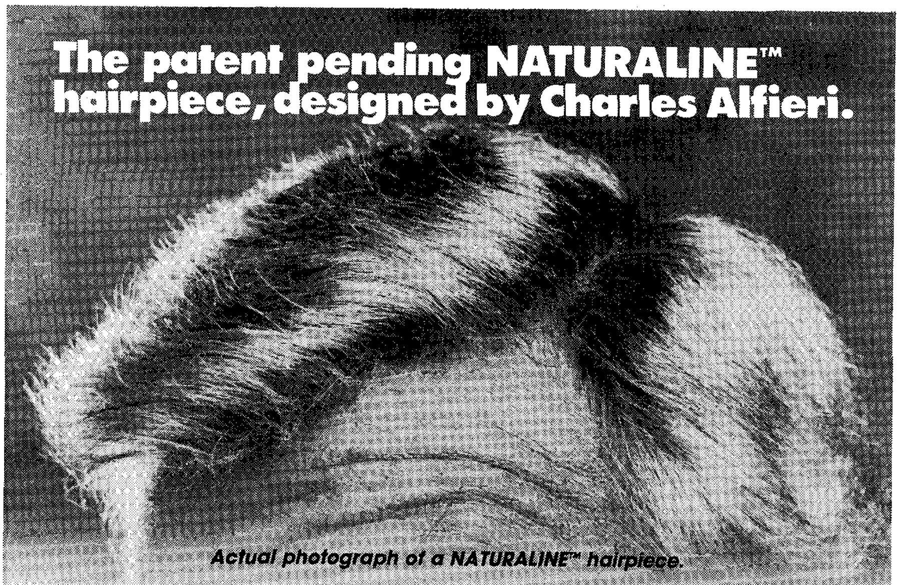
"My God, are we gonna be like our parents?" someone wails, and the doleful answer comes back, "When you grow up, your heart dies." *The Breakfast Club* is about youth as a special state of aggrieved sensitivity. It explores something common to adolescents everywhere—the certainty that no one, absolutely no one, could possibly understand how you feel. Aggressive and defensive at the same time, teenagers turn themselves into eccentrics—characters—as a way of warding off judgment; adolescent life, by its nature, has theatrical elements, which is no doubt the reason Hughes was tempted into structuring his material this way. In the funny opening scenes, the five kids, with nothing to say to one another, sit at desks in the library unveiling their specialties—their creepo habits, their petty outrages and self-mutilations. One girl tries cutting off the circulation in her finger with a piece of string; a boy sets his shoes on fire. Hughes has captured kids' happy intimacy with the sacred emotion of physical disgust.

Classmates: *Nelson, Estevez, Sheedy, Ringwald, and Hall.*

The performers are all high-powered. Emilio Estevez, from *The Outsiders* and *Repo Man*, is the self-punishing jock Andy, a decent boy whose father has got him wound so tight around the fantasy of being a winner that he can barely breathe. Estevez, who should be moving into leading roles very soon, has got the jock moves down cold—his Andy seems to react to everything with his shoulders, and he uses his physical strength as if it were a moral policeman, put on earth to keep everyone else in line. Estevez is a touching actor—he can make this boy's macho intensity seem corny and noble at the same time.

Andy stands at the top of the school's social hierarchy, and so does Claire Standish, a popular princess who brings a box lunch of sushi to detention day. Molly Ringwald plays Claire, and it's a relief to see her looking like herself again and not—as *Vanity Fair* rigged her in its January fashion layout—like an elderly Palm Beach matron. (Was it some form of mortuary prankishness or sheer editorial misjudgment that led the magazine to dress Ringwald, a snub-nosed comedienne with bee-stung lips, in floor-length silk-charmeuse gowns, ringlets, veils, and enough flowers to bury a Mafia chieftain? Ringwald looked like Margaret Dumont trying out for a part in *Pretty Baby*.)

Anthony Michael Hall, who was so funny as the fast-talking mover in *Sixteen Candles*, gives another good performance, this time as a blandly respectful champion grade-getter, envied and despised by the other students, and beginning to despise himself. Hall has pale skin, pale-blue eyes, and almost milky blond hair; he's bodiless, almost translucent in this movie—a spirit of pure intelligence—until he pulls off a bravura



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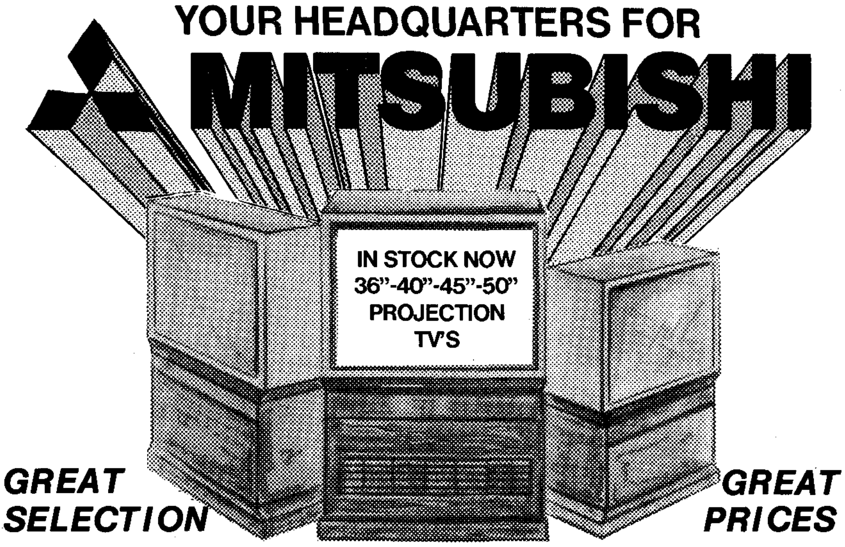

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emotional scene at the end that had me wiping tears from the corners of my eyes. Ally Sheedy, as an abstracted, unhappy girl, is very moving, too. Swathed in black shawls like a fifties Village bohemian, Sheedy crouches low over her desk, dark hair falling down, and mutters odd things to herself. Sheedy plays an oddball loner posing as a nut case. As she reveals to the others that she's a nymphomaniac, she has a wicked, dirty grin—excited by the unaccustomed audience as much as by the lie she's telling.

The only bad performance in the group is Judd Nelson's, as Bender, the working-class punk, and that hurts the movie, since Bender is the catalyst—the needler, endemic to this kind of dramaturgy, who gets things going by taunting the others with their weaknesses and evasions. Bender is malevolent and insinuating; he puts his hands on a girl's breast and laughs at her for being a virgin. He's so contemptuous that he won't ever talk straight to the others—in his view, sarcasm and put-ons are all they deserve. Nelson, who has broad, flaring nostrils and longish straight hair that he flings back from his face, rams his way through the part—he's commanding, but he's perhaps too excited with the possibilities of controlling the whole show, and he goes too far with the jeering sarcasm. His insults are so venomous they are unforgivable: When we find out that he's a sensitive kid who's been abused at home, we don't want to warm up to him.

Hughes takes the kids through the revelations of who they really are and what they really feel about one another, and some of that is really interesting and some of it really isn't. At least he has the good sense to let them freak out every once in a while—we need the release, too. Emilio Estevez has a great bit in which he throws off his shirt and goes on a jock rampage, slamming walls and jumping all over the place, and at one happy moment someone turns on some music and the picture breaks into a dance musical. It's bracing to hear that even though kids view adults as the common enemy, their own school society is as class-ridden, as rife with petty snobberies and distinctions of status, as the most hidebound arenas of the evil adult world. That's a major perception, and possibly the subject for an interesting movie. I wish Hughes had found a less pretentious way of showing it.

IF *The Breakfast Club* HAS THE STRAINED intensity of a mediocre play, **Heaven Help Us,** another movie about kids—this time boys at a parochial school—is as casually ingratiating as a TV sitcom. The picture is timid, and all but worthless, but moviegoers who have always longed to see Donald Sutherland as a monk—and I know that you guys are out there—will be in ecstasy. ▬

Music/Peter G. Davis

'PORGY' MAKES THE MET

> "...Conservative types may approve of this lackluster *Porgy,* which buries real passions under mounds of details and clichés..."

Kittiwah Island or Disneyland?: *The Met* Porgy and Bess *is a cute cartoon.*

IN A PRODUCTION THAT LURCHES, STAGGERS, and finally collapses under the burden of its own respectability, Gershwin's **Porgy and Bess** has just lumbered into the Metropolitan Opera repertory. If nothing else, the Met's official imprimatur, which arrives 50 years after the work first opened on Broadway, seems to have settled some disturbing questions about the piece—at least for those easily satisfied people who used to be troubled by *Porgy*'s suspicious musical parentage and racial issues. The Met's cozy production seems to tell us that a work of such musical richness and vitality can be accepted as a bona fide opera despite its popular music-theater origins and many clumsy patches. We are also told to relax and accept the warm, human characters as quaint period creations and forget about DuBose Heyward's artificial, sentimental, fairy-tale depiction of black life. Now it is apparently safe to dismiss all doubts about *Porgy and Bess,* particularly the perceptive sort of observation that Virgil Thomson made a couple of months after the first performance in 1935: "With a libretto that should never have been accepted on a subject that should never have been chosen, a man who should never have attempted it has written a work that has considerable power."

Some of us would still like to ponder that ingenious *Porgy* paradox propounded by Thomson, but the Met will have none of it. Walt Disney could not have dreamed up a more cute or inoffensive cartoon-drawn vision of *Porgy and Bess,* complete with a spick-and-span Catfish Row tenement house and Hollywood back-lot Kittiwah Island. The Met certainly must have known what it wanted and what it would get by inviting back the familiar team of Nathaniel Merrill and Robert O'Hearn to stage and design the opera. One of Rudolf Bing's favorite directors two decades ago, Merrill could always be counted on for safe, dependable, faceless work that invariably pleased critics who regarded any kind of relevant, imaginative, or thought-provoking production concept as an insidious perversion of the composer's intentions. No doubt such conservative types will approve of this lackluster *Porgy,* which so successfully buries the real passions of the piece under mounds of pointless, ponderous details and embarrassing visual clichés, most of them only reminding us of how egregiously blacks were caricatured in the 1930s.

Like most Merrill productions, this one leaves the singers pretty much free to do as they wish, and fortunately the Met's *Porgy* does have several wonderful performers onstage. Gregg Baker as Crown is particularly outstanding: a bass-baritone of superior quality with superb diction and an animal grace that perfectly suits the athletic activities of this dangerous villain. Myra Merritt's sweet soprano makes a lovely moment of Clara's "Summertime," while Florence Quivar is a dignified and tragic Serena, even if the music lies a bit too high for her formidable mezzo-soprano. Perhaps the chorus turns in the best performance of all, a flexible, responsive group that makes a consistently gorgeous sound, no matter what the mood of Catfish Row's volatile inhabitants.

Simon Estes performed Porgy on opening night with a leg injury, and that possibly accounted for the rather blank impression he made in the role—or it could be that here is one talented singer who might just come to life with some directorial assistance. Despite his bland presence, Estes admirably served the music with a deluxe voice that few other Porgys could ever match; he may well be able to suggest the role's pathos and quiet strength once he is able to get back on his knees. As for Grace Bumbry's grotesque Bess, shabbily sung and ludicrously acted, the less said the better.

It speaks well for the Met that most of the leading roles for *Porgy* could be filled from the ranks and with such vocal distinction—quite some distance has been traveled since Marian Anderson's debut with the company 30 years ago. For this, James Levine must take much of the credit, as well as for conducting the unabridged score with such musicianly care (in future performances, he might think about pitching the orchestra at a slightly lower volume). If only the Met had faced the problematical dramatic challenges of *Porgy* as forthrightly and imaginatively instead of saddling us with this patently dishonest white elephant.

MOST OF THE CITY'S MUSICAL TASTEMAKERS turned out for the New York Philharmonic's recent concert performance of Act I from **Die Walküre,** and expectations ran high. Such glamorous events do not occur all that often during a typical Philharmonic season nowadays, and everyone, in the audience as well as onstage, seemed determined to make the most of this one. The high-powered soloists included Eva Marton, Peter Hofmann, and Martti Talvela, while Zubin Mehta conducted with energetic enthusi-

Photograph by Beatriz Schiller.

asm, obviously intent on making a major Wagnerian statement—understandably so, since CBS engineers were also on hand to record the proceedings for commercial release. Excitement hung in the air, and the scene was set for great things. Unfortunately, a triumph never quite materialized.

One problem might simply have been Act I of *Die Walküre,* always a risky business when wrenched out of context and played in concert. Judging from their recordings, Arturo Toscanini and Bruno Walter were able to pull it off—both conductors also had the considerable advantage of Lauritz Melchior in his prime as Siegmund—but I'm afraid the Philharmonic's performance never even came close to matching those high standards. Without sets, stage action, brilliant conducting, and three inspired singers, Act I of *Die Walküre* can all too easily degenerate into a dreary hour of expository declamation, partially redeemed at the end by the glorious love music. And that more or less is what happened on this occasion.

I appreciated Mehta's earnest efforts to charge the notes with drama and create a palpable sense of atmosphere, but the effects he drew from the orchestra rarely made musical sense. Instrumental textures were consistently bloated and insensitively blended, thematic material seemed shapeless, and the entire performance lurched erratically from one moment to the next. Even though she apparently had nothing especially expressive or specific to communicate about the role, Marton did make some lovely sounds as she sailed effortlessly through Sieglinde's music. Hofmann is an experienced Siegmund, but, for me at least, he has always been a problematical one—a Wagnerian hero who, from a distance, looks like a teenage punk-rocker but who produces the leathery sounds of a worn-out, 60-year-old heldentenor. That left Talvela, whose monotonous droning as Hunding hardly added luster to a disappointing evening.

SPECULUM MUSICAE RECENTLY PRESENTED a program at Columbia's McMillin Theater entitled **A Milton Babbitt Celebration**—a true celebration, and for the best of reasons. This was not a "duty" concert marking a birthday, anniversary, or some other manufactured occasion, but a spontaneous gesture on behalf of a living, working composer who has written a lot of wonderful music that should be played and heard more often. Babbitt has a reputation for being cerebral and inaccessible, but his scores never struck me that way. True, his creative processes are always complex and closely reasoned—the new *Composition for Guitar,* for example, which Babbitt describes as follows: "The character of this one-movement work manifestly changes at about its midpoint, where there is a reinterpretation of the underlying rhythmic conception, which itself is a reflection of the basic six-part pitch polyphony, conceived as, and—therefore, I trust—perceptible as three contrapuntal duets." Well, yes, I guess so.

What always brings me back to Babbitt's music, though, is not its intricate structural design but its self-assured elegance, gestural clarity, shimmering textural purity, and an expressive quality that verges on the ecstatic. All these features are readily apparent in *Phonemena* for voice and piano (also performed at this concert in its version for voice and tape, both times with Judith Bettina as the sensationally accomplished soprano soloist), the Second String Quartet, and the early *Composition for 12 Instruments.* Each score not only generates its own individual poetic atmosphere but also delivers a surprisingly immediate visceral impact—partly, I suspect, because Babbitt's intellect invariably functions on such a high level of intensity, athletic vigor, and feverish concentration. In any case, all-Babbitt concerts are a rare pleasure for those who care, and Speculum Musicae may be thanked for making this one especially enjoyable. ▬

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"...Despite some superb acting and a whiff of potential drama, *Tom and Viv* never rises above a theatrical gossip column..."

IF YOU WRITE A PLAY ABOUT T. S. ELIOT'S wretched marriage to Vivien Haigh-Wood, as Michael Hastings has done in **Tom and Viv,** will it do to concentrate on the less important, less historic, less fascinating of the two? If you are trying to make Eliot guilty of having Vivien committed to an institution—even though, as the playwright argues, she was not insane—must you not make both characters real enough for us to care about them, love or hate them? If you are going to deal with some of the most advanced literary figures of the period—one of them onstage, the others barely off—are you not obliged to write as literately as they did? These are the tests Hastings should pass, but flunks; not shamefully, merely dishearteningly.

Granted, the London production that arrived at the Public Theater with one major cast change—Ed Herrmann, an American, who now plays Eliot (an unwise choice, since Eliot easily out-Englished the English)—has been tinkered with by the author and, possibly, others. Thus in the text, the chocolate-loving Tom asks the chocolate-loving Viv (or Vivie, Vivien, or Vivienne—she had enough names for a perfect multiple personality): "If God walked in the door. Collected poems of Bill Carlos Williams in one hand, box of Cadbury's best in the other, he said you have one choice, you could take the poems to Heaven or eat the chocolates in Hell. What would you take?"—"The poems."—"Absolutely." Now, at the Public, they have substituted Carl Sandburg for Williams; under these circumstances, if Vivien picked the poems, she would certainly be certifiable.

But the real problem is that Hastings himself prefers chocolates. He has made a play out of bonbons: poisoned ones for Tom, and Cadbury's best for Viv. The play has no true knowledge of what happened, no special insight into its characters (except the minor ones), and is closer to the sensibility of Liz Smith than that of Tom Eliot or even Vivien. Eliot is no favorite poet of mine, and I'm sure that, as a human being, he was predominantly an insufferable stuffed shirt; nevertheless, he was a man of keen intelligence and subtlety, which Hastings does not begin to convey. Indeed, there was something sexually off about Eliot: whether, as Jeffrey Meyers suspects, he was a closet homosexual (not even Peter Ackroyd's biography sufficiently examines the relationships with Jean Verdenal and John Hayward); or a crypto-sadist, as Rosemary Dinnage theorizes in *The New York Review;* or just impotent, as his clandestine writing of obscene poetry and the clearly nonsexual second marriage would imply. In any case, Miss Dinnage is right to wonder—given the truss Eliot wore for a congenital double hernia, and the menorrhagia that plagued Vivien—"why, in the twentieth century, didn't they have the appropriate operations for these unattractive problems?"

Mismatch: *Covington and Herrmann in* Tom and Viv.

Trying to answer this could have made, even on the gossipy level, a more interesting play, but Hastings seemed more concerned with lampooning exploitation, whether by men of women, or by the social-climbing, middle-class Eliot (as the author sees him) of Vivien, who, though rather upper herself, is shown as having no social pretensions or aspirations whatsoever and thus viewable as a plebeian. But this simplistic structure is muddied by the minor characters—especially Vivien's mother, Rose, and brother, Maurice—whom Hastings, to his credit, perceives as more complex, unless it is merely a case of confused thinking or writing. Anyway, these two, superbly enacted by Margaret Tyzack and David Haig, are for me the focal points; but *Maurice and Rose,* a play without scandal value and no better written, would never have been produced.

Why are we never shown what held the Eliots together for almost eighteen years? And why must Maurice speak a kind of P. G. Wodehouse telegraphese? But Hastings is particularly bad when he addresses clinical matters, and the least credible scenes are the one in which Viv is committed and another where an American army psychiatrist interviews her at the genteel sanatorium and points out the medical, social, and economic injustices she has undergone. These scenes reek of inauthenticity, and it is a further mistake to have the lead actor, as the script demands, double as the medical officer—especially since Herrmann lacks the depth and variety even for the one part of Tom. Conversely, even the supporting English actors, Richard Butler and Michele Copsey, are exemplary, double-cast or not. As Viv, Julie Covington, a plain woman with (at least here) a high-pitched singsong that obstructs communication, twists her first-act persona into a music-hall turn; in the second act, however, she does rise to being exacerbated, exasperating, and touching all at once.

One scene, in fact, is genuine drama: Tom's desperate attempt to talk rationally to the irresponsible, or merely aggrieved and unconventional, Viv prior to having her committed. Here, there are enough contradictory impulses clashing across the boards or within each character, there is enough universality in one person up against another's otherness, to make the scene as moving as it is well written. For the rest, despite fine visual

Photograph ©1984 by Martha Swope.

"...*Coming of Age in SoHo* suffers from disunity of tone; the farce clashes with both the serious and the absurdist comedy..."

values and Max Stafford-Clark's sound direction, the play never rises above a theatrical gossip column beset by both paucity of facts and fear of libel.

Eliot was a man of culture and would never, like Edward Herrmann, have mispronounced *Action française* as *Action français*. Yet you don't have to know about Charles Maurras, or much French, to know that *action* is feminine. A small point, but emblematic of larger troubles.

ALBERT INNAURATO'S **Coming of Age in SoHo** is a likable mess, but a mess all the same. Seemingly more rewritten than written, it started out with a middle-aged female protagonist; withdrawn and revised, it came back and out of the closet with a male one. This is Bartholomew Dante, known as Beatrice, who wards off his not-quite-ex-wife's efforts to repossess him with "I'm not bisexual, I am a homosexual who suffers temporary amnesia in the presence of strong-willed ladies." A promising situation: Beatrice has moved out of the conjugal abode after fourteen years and set up sparse housekeeping in a loft furnished with a typewriter, a *Death in Venice* computer game he has invented, some tentative sticks of furniture, and the Sara Lee pound cake, Häagen-Dazs ice cream, and unspecified coffee on which he subsists. And here is Patricia Gianbatista Dante, daughter of a Philadelphia Mafia don, trying to reclaim him. But already we can sense shaky construction: Fourteen years of marriage can by no stretch, or shrinking, of the imagination constitute a "temporary amnesia." Why and how were these two married so long?

Well, there is something about her having been the prettiest girl in class, hit on by all the jocks, and preferring someone gentler, brighter, more caring. There is a play in that. There is also a play in the hero's not having lived up to an early literary success (corresponding to Innaurato's early dramatic smash, *Gemini*). The widely read children's novel about bondage and implied pedophilia, *Little Boy Bound*, was followed by failures; now 36, Beatrice wants to find himself and overcome his writer's block. There is a play in that too.

So far, the tone has been that of serious comedy. Now, in rapid succession, there enter into Beatrice's life *(a)* Dy, actually Odysseus McDowell, a hectic sixteen-year-old Wasp on the lam from St. Paul's, where, as an example of how not to write, they read B. Dante, whom Dy admires, wants to stay with, and write about; and *(b)* a precocious, brilliant, highly motivated fourteen-year-old, Puer, the child he had by another temporary amnesia, Henrietta Schlussnuss, a German "terrorist with artistic ambitions—like a critic." Puer, upon his mother's getting life, has come to find his "fahzer"—little Ward Saxton, as Puer, does a grand German accent. Why the woman's name? Because Beatrice, who here keeps listening to Mascagni and Mahler, is, like Innaurato, a buff, enamored of the great lieder singer Heinrich Schlussnuss. Here we are getting into in-jokes and absurdism, what with Henrietta's having tried to abduct an entire Wagnerian cast for artistic as well as political reasons, and Puer, who is a wizard at languages, computers, and existential psychology, juxtaposed with Dy, the rebellious Wasp and writer in the making. Level II.

Level III: Patricia has a big mafioso brother, Pasquale, and a little mafioso henchman and handyman, Danny, and

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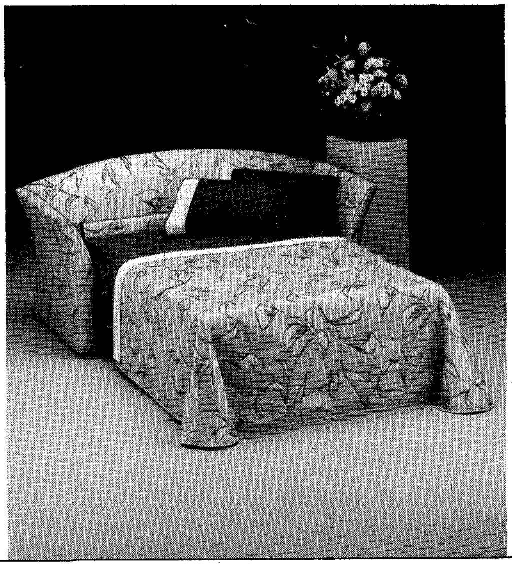

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there is a whole subplot about kidnapping Beatrice and threatening him with the deaths of the tied-up boys—Puer, Dy, and his stiff of a Harvard brother, Trajan—unless he returns to Patricia. This is a slightly updated Kaufman-and-Hart farce that clashes with both the serious and the absurdist comedy. What *Coming of Age* suffers from most is disunity of tone. Much is made of Beatrice and Patricia's having read Unamuno together; well, Unamuno said it in *How to Make a Novel*: "But is there any language without a story, or any fineness of language without a story finely told?" The play tries to make it on wit, resourcefulness, clever language; but where is the fineness of story to support the superstructure? And is there any framework sturdy yet elastic enough to prop up such a mixture of pathos and whimsy, esoteric wisecracks and simple *cris de coeur?*

There are snazzy bits of invention, satisfying gags, and moments of bittersweet insight, but the disjointed, piecemeal plotting makes one wonder whether it isn't all a strategy of evasion: Instead of hard, comic-sad nourishment, Innaurato scatters painless junk food at us. Can he not find the right plot, is he scared of lapsing into sentimentality, or is he afraid of the full truth? At one point, Beatrice tells Dy, whom he'll put up, "I have an old rollaway bed for when my mother visits. I also have a rollaway life—but that is another story." I was wishing for that other story instead of the one that kept being rolled out.

Probably Innaurato should not direct his own plays: The pacing is often as self-indulgent as the plotting. As Beatrice, John Procaccino looks uncannily like the author and seems to have absorbed his mannerisms as well; but the performance becomes too mannered and monotonous, notably that slow-motion eyeball-rolling, first heavenward, then inward. Ward Saxton is a delight as Puer, and Mercedes Ruehl a subtly accurate Patricia. There is reasonably good work from Scott DeFreitas as Dy and from Evan Miranda as Danny. Michael Dolan can't do much with Trajan, and Stephen Rowe is hopelessly trite as Pasquale. A splendid set by Loren Sherman, good costumes and lighting by Ann Emonts and James F. Ingalls, respectively, but *Coming of Age in SoHo* is much too much an act of dispersal instead of concentration.

THERE ARE THREE VERY FUNNY GUYS IN **3 Guys Naked From the Waist Down:** Scott Bacula, who plays a straight comedian; Jerry Colker, who wrote the book and lyrics, and plays an angry comedian; and John Kassir, who plays a sick comedian, and surely supplied some of his own weirdly hilarious material. When these guys do comedy routines, or even songs with undistinguished music by Michael Rupert, they are expert; and since that is what they mostly do during Act I, that act is mostly pleasurable and often riotous. But already a plot is hatching: These guys, called Ted Klausterman, Phil Kunin, and Kenny Brewster (good names!) in the show, are performing in various obscure spots until, after some initial disagreement, they form a comedy trio and go off to the Coast for a stint on the *Tonight Show.*

Sure enough, Act II, which is more plot than shtick, is a drag—in more ways than one. These fresh young comics sell out to a stupid TV sitcom about a threesome of cops who dress up in drag to nab criminals. (There are plenty of slide projections throughout the evening, and we get to see the guys, on and off TV, in drag, though at least not with their lower parts exposed.) Now it's all about the corruption of success, betrayed ideals, fame as a destroyer of friendship, and, somehow or other, the joys of fatherhood. (The wrong baby handed to an unwary progenitor at the cliché clinic?) One of the boys is killed by success, the others start from scratch. And so they all should. Andrew Cadiff was the able director, and the orchestrator was Michael Starobin, who, rather prematurely, is beginning to repeat himself. ■

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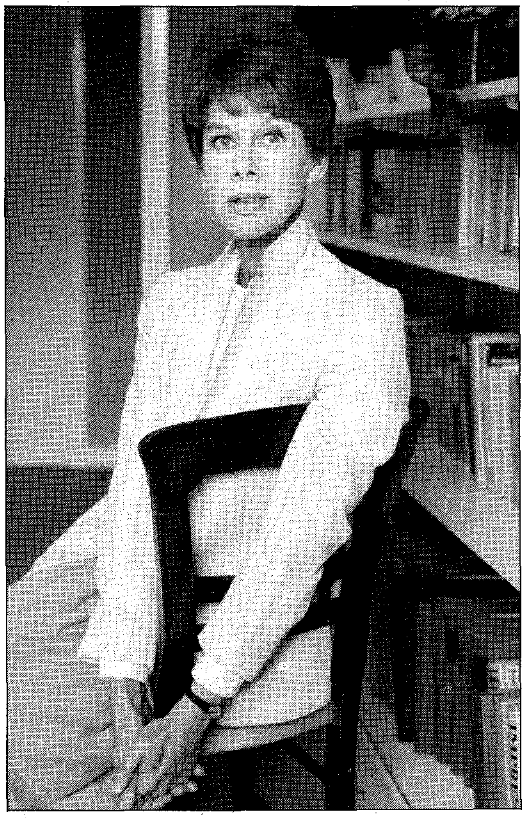


Brookner: *Romance out of season.*

Hotel du Lac, *by Anita Brookner. Pantheon Books; 184 pages; $13.95.*

Hotel du Lac IS THE SORT OF BOOK TO read when you're sick in bed and want to enjoy it. Is P. G. Wodehouse too bouncy for your delicate, fretful mood? E. F. Benson too acid? Dostoevski pitching it a bit strong? Then give the pillows another jab, pull up the fluffy blanket, and settle back with Anita Brookner's novel and a cup of herbal tea. *Weak* herbal tea.

Edith Hope, an almost blameless spinster of 39, is staying at the Swiss hotel to finish one of her florid romance novels—stories that offer mousy, superfluous women like herself the fraudulent expectation that they will be desired by a romantic hero. "The facts of life," she says—not of sex, but marriage—"are too terrible to go into my kind of fiction." Edith has also gone away—been packed off by her friends, in fact—for an emotional convalescence: Back in London, she has been the author and victim of some "apparently dreadful thing." The Hotel du Lac is just the spot for an off-season visitor in need of rest and privacy. It is "a house of repute, a traditional establishment, used to welcoming the prudent, the well-to-do, the retired, the self-effacing." A prospective guest unaware of its reputation would be put off by its "perverse pride in its very absence of attractions... the sparseness of the terrace, the muted hush of the lobby." Passing an elderly resident, "the boy carrying [Edith's] bags nodded vestigially and murmured 'Madame la Comtesse.' "

The hotel has other guests who dislike lobbies with noisy hushes: the beautiful Iris Pusey and her fat, fair daughter—apparently another vestigial virgin—who strip the resort town's shops of all desirable gowns, gloves, and lingerie; Lady Monica, there to remedy her anorexia but surreptitiously feeding every meal to her dog; and Mr. Neville, a well-groomed older gentleman suspiciously at loose ends. Looking for some mild distraction, Edith pokes about in their lives, with a lady novelist's whimsical detachment. Indeed, Edith's gentility sometimes approaches the Martian; passing a shop with vegetables for sale, she thinks, "Evidently a grocery of some sort."

Hotel du Lac is intelligent enough, smooth and inoffensive: Edith skates coolly through her narrative, occasionally making a pleasantly acerbic remark. ("I simply do not know anyone who has a lifestyle. What does it mean? It implies that everything you own was bought at exactly the same time, about five years ago.") But the characters seem frozen in their characteristic poses: In every chapter, the Puseys are loaded down with brightly colored shopping bags, Monica is stuffing her pet with macaroons, Mr. Neville is contributing his titillating, enigmatic presence. If you picked up this novel after a little snooze, you'd have trouble finding your place. And the scene on the mountain, where Mr. Neville discomfits Edith, is a study in preciosity ("Edith, breathing hard, wondered if she were drunk or simply rendered incautious by the novelty of this conversation." " 'I hate you,' she shouted, hopefully"). Can this fluttery affectation, these adorably jangling adverbs be meant as a parody of the genre of maidenly romance? Is Mr. Neville's artificial speech (recommending himself to Edith, he says, "I have a rather well-known collection of *famille rose* dishes") meant to mirror his bogus character? The vigorous reader, driven to extreme fretfulness by these questions, may want to reach in and shake these people and tell them to get the lead out. The ideal reader, however, will drift amiably through this combination of coyness and despair. She is used, after all, to following sour medicine with syrupy tea.

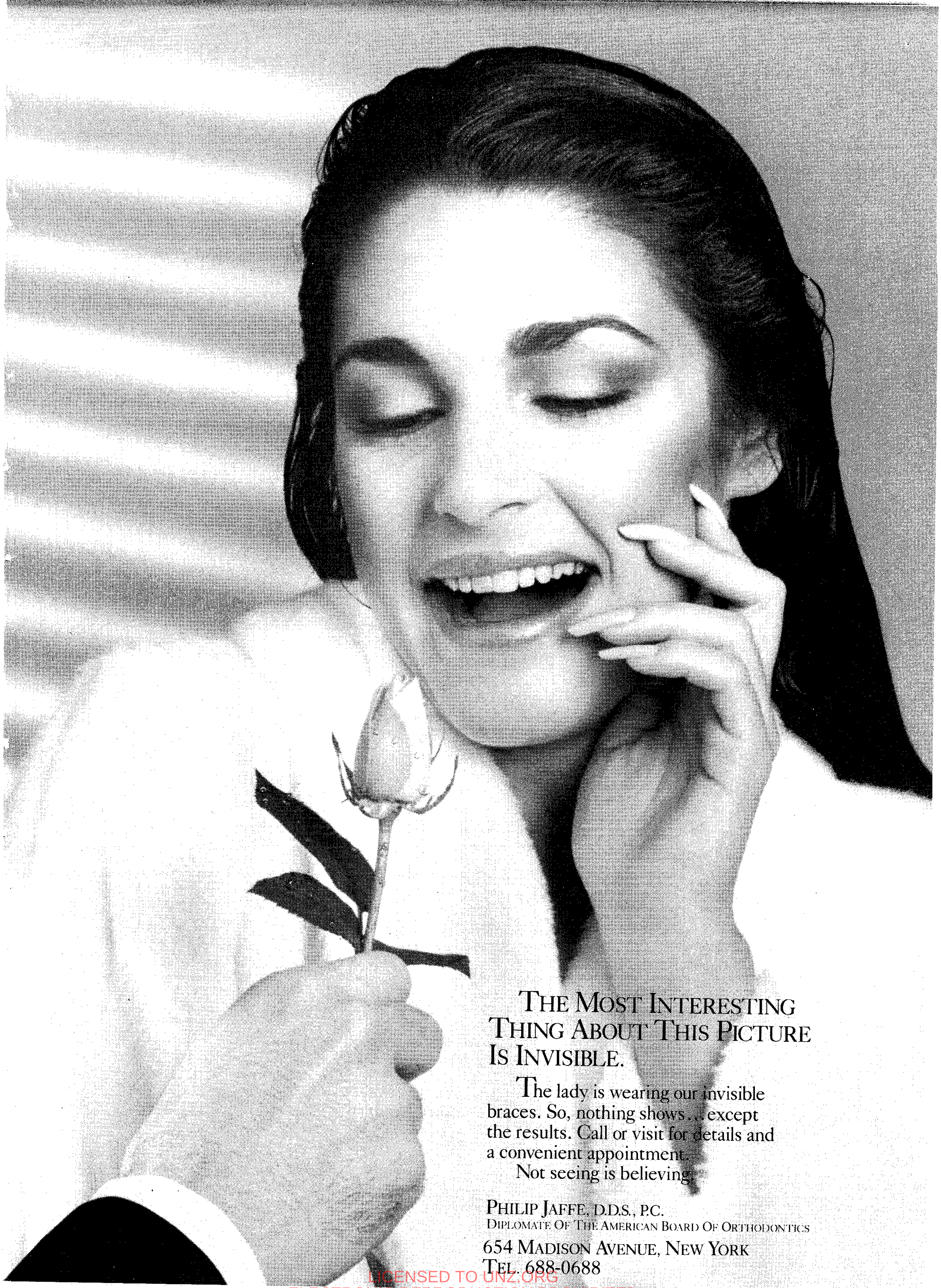
Collected Stories of John O'Hara, *edited by Frank MacShane. Random House; 414 pages; $19.95.*

The Collected Stories, *by Frank Tuohy. Holt, Rinehart and Winston; 410 pages; $19.95.*

CROOKED COPS AND STRAIGHT reporters, seedy nightclub gigolos sniffing at the big money, true believers groveling to magic fraternity symbols, drunks and failures of all classes and sexes—here are all their voices again, in a new collection of stories by John O'Hara. Two thirds of this anthology is given to stories written after 1956, the date of the collection Lionel Trilling made for the Modern Library. Many of these stories are longer and looser; they show O'Hara taking his time to explore character and place rather than neatly braiding a sequence of details into a noose that is jerked tight, twitching, with a sudden vision or a casual remark. Here, again, is the fearful "Over the River and Through the Wood," in which Mr. Winfield opens the young girl's door at the wrong time, to see "loathing and contempt and the promise of the thought his name forever would evoke." "Too Young" ends with the teenage victim of eavesdropping wanting "to think thoughts that he hated and that would forever ruin his life." The latter struck me as an overemphatic little squiggle of melodrama, but the story has a wonderful last line: " 'Let me alone!' he said, to no one."

In the much later "Ninety Minutes Away," the little whore dragged into the police station calmly turns around and propositions the chief and the coun-

Photograph ©1985 by Thomas Victor.



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"...O'Hara's stories of snobbery are bleak, Tuohy's tart and compassionate..."

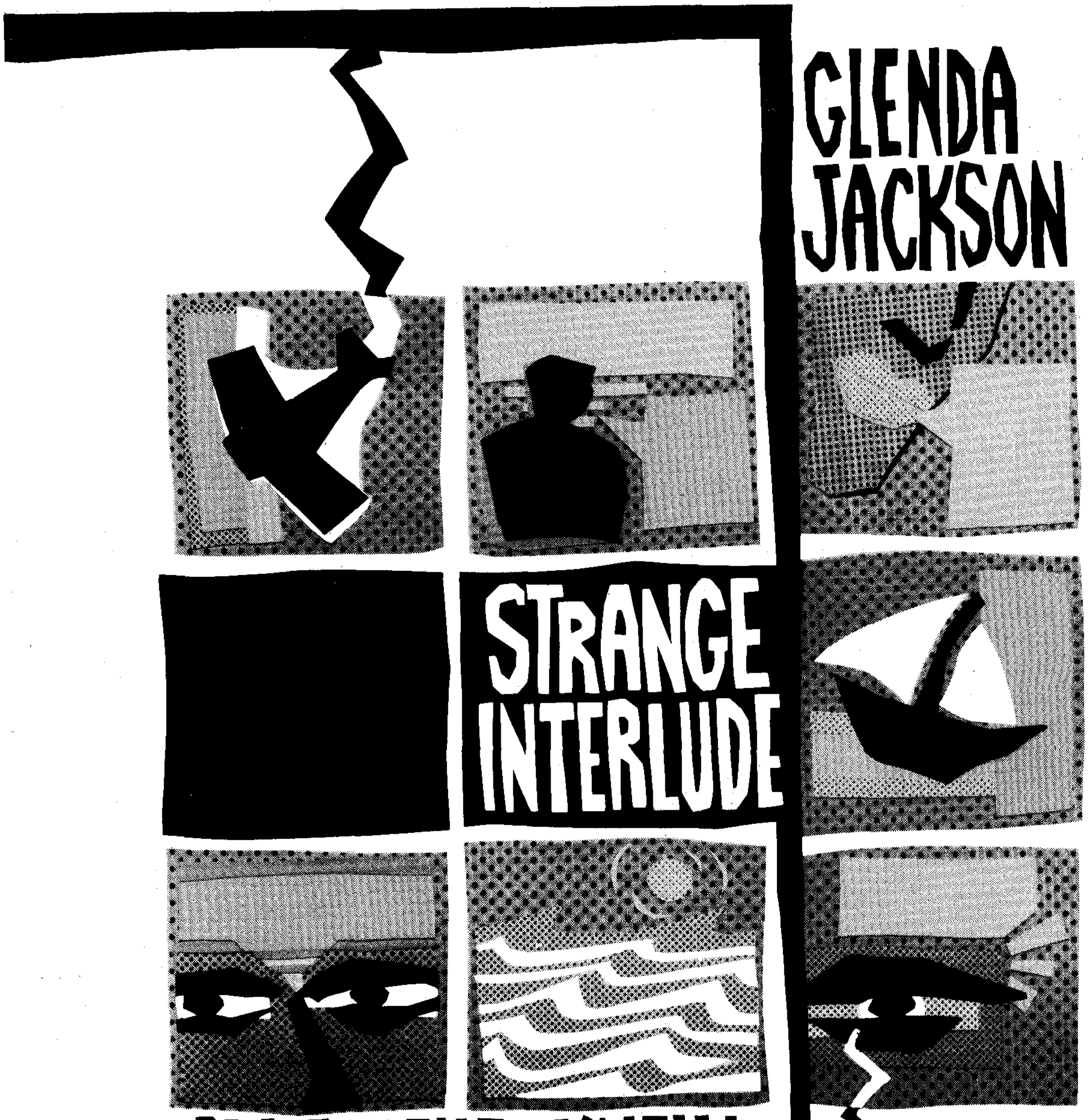
ty attorney: "How about if you get me a room in the hotel? I don't care which one of you. I'll give you a good time.... Then how about this? You can have all I make over ten dollars." The local reporter, who says he likes pretty dames with no morals, springs her; he loses his job for it and goes off with the girl, but she rolls him as soon as he falls asleep. The story then goes on, for ten times the length of the early ones, to the man's new job and his affair with another reporter, the cultured, independent daughter of a famous columnist. Clearly this one is worthier of our attention, but when that terrifyingly vivid hustler walks out, the story goes into a long postcoital depression. "Imagine Kissing Pete," a turgid novella tracing a mismatched couple through 30 years of a spite marriage, is depressed from the beginning; it ends in an absurd transfiguration (the marriage is justified because the son becomes the Princeton valedictorian) that seems to have more to do with O'Hara's snobbery about colleges than with any demands of the characters or plot.

If Random House couldn't come up with another Lionel Trilling, did it have to settle for an academic dope like Frank MacShane? O'Hara must suffer an introduction of non-critical criticism ("John O'Hara belongs to [the] small company of great short-story writers simply because of the quality of his work"), imbecile redundancy ("A sort of epiphany occurs. It can produce chill or warmth, depending on the story"), and oafish *non sequiturs* ("If Napoleon was right in calling the Piazza San Marco in Venice 'the best drawing room in Europe,' O'Hara's stories as a whole provide the best conversation in America").

As O'Hara got older, his famous sexual frankness became increasingly dated and ludicrous (from the 1960 novella: "Mary... was not a teaser, but a girl who would kiss a boy and allow him to wander all over her body so long as he did not touch bare skin"). But even in the most casual or mechanical of these stories there is something to hold our interest. The old Jewish lady in Los Angeles, forcibly removed to the bosom of her family, says, "With Walter it has to be seen. He has to show people every room in the house and everything in all the closets. 'My wife has sixty-four pairs of shoes,' he says to them, and he opens the closet door to prove it. The same way with a grandmother. A grandmother in New York isn't the same thing as a grandmother in the house!" A woman about to meet her old lover's daughter tells the maid, "I'll take the chair with my back to the light. At this hour of the day it doesn't make a great deal of difference, but she's young and she might as well get the glare." A two-bit salesman approaches a movie actress: "So I asked Jerry, who was the young star that they were banking on the most here at Metro-Goldwyn. And without a moment's hesitation he named you. Miss Natica Jackson. So I said right away I wanted to have this talk with you for the purpose of sounding you out on this excellent proposition whereby, whereby we could work this out to our mutual advantage and profit." Some of these people may be appalling, but all of them are real, and all of them are alive.

The people in Frank Tuohy's stories are all displaced persons—well-bred Englishmen in the stews of South America, paralytically polite Japanese confronting liberated Europeans, old people in the country of the young. In one of the most affecting pieces, "Fingers in the Door," a middle-class, middle-aged mother does not behave appropriately and is severely punished. Facing a clearly superior old lady on a train, Caroline is resentful—"Even if there is a war and civilization comes to dust," she thinks, "this woman will never invite me to be a voluntary helper in her canteen." But when her husband is injured, Caroline puts the dowager's regard ahead of her husband's feelings, simpering with the false gentility of an adolescent. Not only does the old woman turn from her in disgust; Caroline's own teenage daughter, outdoing her in refinement, pouts and shrinks away. In the marvelous "A Floral Tribute," a family reacts to the grandfather's death in the sensible, modern way—that is, they make less of a fuss than they would about a missed delivery. "In the traditional drama there would be ritual actions to be followed by the womenfolk, the washing and laying out of the body, the drawing of blinds and burning of wild herbs, the ceremonial wailings and the choice of mourning clothes. But in the southern part of Great Britain today, these were all obsolete or only to be performed by professionals." When the Catholic maid, disregarding the "no flowers" notice, sends a large and hideous wreath, the daughter-in-law goes to pieces at this blasphemy of taste.

Like O'Hara's, many of Tuohy's stories are about snobbery, but here, instead of bleakness and rancid self-pity, is compassion and tartness. (A straying husband thinks, "He really owed himself a good time—though he could not readily have explained how this curious debt had been incurred.") Some of these stories are superb, but all are good, and though there are 36, there are not enough. ■



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BY LEONORE FLEISCHER

SOMETHING TO LOVE

ALL THE STEIFF STUFFED TOYS HERE ARE on sale, most of them reduced 40 percent. Among the beloved bears are: 1982 collector's editions, four bears at a tea party, were $200, now $120; 1983 collector's editions, Teddy Roosevelt bear out hunting, were $200, now $120; 1984 collector's editions, mother and baby bear, were $150, now $90; Margaret Woodbury Strong collector's bears, were $50, $65, and $95, now $30, $39, and $57; 1983 Richard Steiff silver-mohair bears, were $105, now $65; tiny articulated bear, was $35, now $21; giant bear, was $800, now $495. Also, cats, were $63, now $38; lion, was $79, now $48; rocking horse, was $325, now $195. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Stephen Anson, Inc., 1058 First Ave., near 58th St. (888-0557); Mon.–Fri. 10:30 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; while stock lasts.*

TO SEW

HERE IS AN EXTRAORDINARY SALE ON IMported designer dress and sportswear fabrics. From France: 60-in.-wide cottons in graphic and floral designs, retail $16 a yd., here $5; 56- and 60-in.-wide textured wools, retail $24–$30 a yd., here $10. From Italy: 57-in.-wide rayons in graphic designs, retail $16 a yd., here $8; 58-in.-wide silk crêpe de Chine, retail $22 a yd., here $9.50; 58- and 60-in.-wide linens in plaids, stripes, and natural shades, retail $25–$30 a yd., here $15. Also, 45-in.-wide cotton-and-polyester-blend striped shirtings, retail $4.50 a yd., here $1.95; 60-in.-wide flannel-backed cotton-and-polyester-blend suitings from Austria, retail $15 a yd., here $6.50; an assortment of remnants in all-natural fabrics, here 75 cents the piece and up. M.C., V., checks accepted; all sales final. *Swatches, 262 West 38th St. (382-2623); Mon.–Fri. 9 a.m.–6 p.m.; through 2/22.*

FOR MEN

THIS PRESIDENTS' DAY SALE OFFERS EXcellent reductions on famous-maker men's wear. For example, 50 percent off on: British single- and double-breasted overcoats, were $295; suburban coats by London Fog, Mighty Mac, Mirage, and

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Zero King, were $70–$235; sport shirts by Arrow, Damon, and John Weitz, were $20–$40; turtlenecks by Robert Bruce and Damon, were $21; Italian and Israeli sweaters (cardigans and vests), were $20–$55; neckties by Oleg Cassini, Courcheval, and Damon, were $12.50–$20. Other sale items include: suits and sport coats by Geoffrey Beene, Cricketeer, Groshire, and Alexander Julian, were $175–$375, now 30 percent off; wool and wool-blend slacks by Jaymar and Sansabelt, were $37.50–$72.50, now 25 percent off; raincoats by London Fog and Misty Harbor, were $132–$235, now 20 percent off; shoes by Freeman, Johnston & Murphy, and Timberland, were $50–$80, now 20 percent off. Stetson hats, Kangol caps, and Fownes gloves and mufflers, now 40 percent off. Free alterations; refunds on unaltered merchandise. A.E., M.C., V., checks accepted. *Nib's Men's Shop, 72-28 Main St., Flushing (718-263-8088); Mon. and Wed. 9:30 a.m.–8 p.m. and Thurs.–Sat. till 5 p.m.; closed daily noon–12:45 p.m.; 2/12–20.*

JAPANESE ART

THE FAMOUS RONIN GALLERY, DEVOTED exclusively to Japanese art, is holding a tenth-anniversary sale, with reductions of 20–50 percent. On sale are thousands of seventeenth-century to contemporary prints. For example: Utamaro's *Behind a Screen* (1799), was $10,000, now $8,000; a Hiroshige print from the "Tokaido" series (ca. 1855), was $900, now $630; Kuniyoshi's *Children Writing Poems to Hang on a Tree* (1845), was $250, now $150; Netsuke prints, most of them from the eighteenth and nineteenth centuries, were $500–$2,500, now 10–20 percent off; numbered prints by living artists, now 10 percent off. Also, pottery, was $25–$500, now 10–20 percent off; Meiji baskets (ca. 1880–1900), were $150–$300, now $120–$240. All framing, now 10 percent off; all books, now 10 percent off; a group of posters, were $15 and $20, now $9 and $12. A.E., M.C., V., checks accepted; all sales final. *Ronin Gallery, 605 Madison Ave., near 58th St., second floor (688-0188); Mon.–Sat. 10 a.m.–6 p.m.; through 2/28.*

FACTORY CLEARANCE

HERE'S A FABULOUS SALE ON DRAPERIES, bedspreads, and custom-made items at this company's outlet in New Jersey and its factory in the Bronx. For example: a limited selection of quilted-bedspread sets for trundle beds, here $39–$59; loom-quilted bedspreads, here $30–$37.50 for twin-size, $37.50–$45 for full-

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or queen-size, $48.75 for king-size; in-stock high-puff outline-quilted bedspreads, here $93.75 for twin-size, $112.50 for full- or queen-size, $131.25 for king-size; custom-made hand-guided quilted bedspreads with in-stock fabrics, here $143.75–$196.25 (special-order fabrics slightly higher); outline-quilted throw pillows, here two for $15. Custom-made products (your fabric or the company's) at "to the trade" prices include: draperies (for example, in 54-in.-wide cotton fabrics to coordinate with bedspreads, here $69–$82 per single-width pair), fabric-covered headboards, balloon shades, Roman shades, shower curtains, and valances. Fabrics are from such mills as Cohama, Schumacher, Waverly, and Jay Yang. Measuring, installation, and hardware available at additional cost. Checks accepted as deposits on customwork, cash or certified check for the balance upon completion of work; no credit cards; all sales final. *Bedspreads and Draperies Direct, 266-A Grand Ave., Englewood, N.J. (201-568-5899). Call for directions. Sale hours Mon.–Fri. 10 a.m.–5 p.m. and Thurs. till 7:30 p.m.; 2/11–25. Factory, 135 East 144th St., the Bronx, N.Y. (993-5668). By subway: Take No. 4 train to East 149th St., Grand Concourse station; walk south one block, turn right, and walk one block. Call for driving directions. Sale hours Mon. and Sat. 10 a.m.–5 p.m.; 2/11, 16, 18, and 23.*

FURNITURE

THE SALE AT THIS SHOWROOM INCLUDES many one-of-a-kind floor samples and special purchases. Manufacturer's suggested retail prices are listed. Everything sold as is. For example: Flair oak country-style dining-room set with trestle-type table, large china cabinet, and six chairs, retail $6,958, here $3,369; Classic Leather gray six-piece modular seating unit, retail $6,188, here $3,980; Delta three-piece burgundy polyester-finished wall unit, retail $3,456, here $2,268; American of Martinville eighteenth-century-style three-piece entertainment center, retail $4,420, here $2,750; pickled-ash dining-room set with round table, six chairs, and wire-grilled glass-front china cabinet, retail $3,403, here $1,980; American of Martinville six-piece bedroom set with pier cabinets, light bridge, storage headboard, and triple dresser, retail $4,188, here $1,980; sofa and love seat, with tuxedo-style arm and loose-pillow back, retail $1,976 the set, here $950; Ello seven-piece black-and-gray-lacquer contemporary bedroom set with island bed, retail $6,343, here $3,690. Additional charge for delivery. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *New York Furniture Center, 41 East 31 St. (679-8866); Mon.–Fri. 9:30 a.m.–5 p.m.; through 2/18.*

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A Complete Entertainment Guide for the Week Beginning Feb. 13.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Seventeen.* #2—Feb. 11: *Blood of the Condor; Chuquiago.* Feb. 12: *Ganga Zumba; The Other Francisco.* Feb. 13: *Tent of Miracles; Amulet of Ogum.* Feb. 14: *The Jackal of Nahueltoro; The Promised Land.* Feb. 15–16: *Pixote; They Don't Wear Black Tie.* Feb. 17–19: *Erendira; Xica.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. *The Times of Harvey Milk.*

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Tent.: *Repo Man.* **AGEE ROOM**—*Falasha—Exile of the Black Jews.*

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Feb. 13: *L'Homme Blessé.* Beg. Feb. 14: *Blood Simple.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Feb. 14: *Once Upon a Time in America.* Beg. Feb. 15: *Stop Making Sense.*

9. **ART—8th St. E. of University Pl.** 473-7014. Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Paris, Texas.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Feb. 11: *Amarcord; The Clowns.* Feb. 12: *The Red House; D.O.A.* Feb. 13: *Bulldog Drummond Comes Back; Bulldog Drummond's Peril.* Feb. 14: *Marat/Sade; Electra.* Feb. 15–16: *The Innocents; The Uninvited.* Feb. 17: *The Mask of Dimitrios; Three Strangers.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Feb. 14: *Starman.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Feb. 12: *Never Say Never Again; Goldfinger.* Feb. 13–14: *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean; Health.* Feb. 15–16: *This Is Spinal Tap; Eddie and the Cruisers.* Feb. 17–19: *The Bostonians.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Killing Fields.* #2—Thru Feb. 14: *This Is Spinal Tap.* Beg. Feb. 15: *1984.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Mrs. Soffel.* #4—Thru Feb. 14: *Maria's Lovers.* Opening Feb. 15: *The Mean Season.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX—Bet. Eighth and Ninth Aves.** 989-0060. #1—*Heaven Help Us.* #2—Thru Feb. 14: *That's Dancing.* Opening Feb. 15: *Fast Forward.* #3—*The Falcon and the Snowman.*

21. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *The Flamingo Kid.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Feb. 14: *Starman.* Opening Feb. 15: *Fast Forward.*

23. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Feb. 14: *Mass Appeal.* Opening Feb. 15: *Vision Quest.*

24. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *The Falcon and the Snowman.*

25. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Feb. 14: *2010.* Opening Feb. 15: *Turk-182!* #2—*Beverly Hills Cop.* #3—Thru Feb. 14: *The Cotton Club.* Opening Feb. 15: *The Breakfast Club.*

42nd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Feb. 14: *Superstition.* Opening Feb. 15: *Fast Forward.* #2—*The Killing Fields.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Witness.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Feb. 14: *Johnny Dangerously.* Opening Feb. 15: *Turk-182!* #2—Thru Feb. 14: *The Terminator.* Opening Feb. 15: *Vision Quest.* #3—*The Cotton Club.* #4—*Mass Appeal.* #5—*The River.* #6—*The Flamingo Kid.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Feb. 14: *Tuff Turf.* Opening Feb. 15: *Fear City.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Starman.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *The Falcon and the Snowman.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Mischief.* #2—*Heaven Help Us.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *A Soldier's Story.* **EMBASSY 3**—*Micki & Maude.* **EMBASSY 4**—*The Karate Kid.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Feb. 11: *Daniel; The World According to Garp.* Feb. 12–13: *Atlantic City; Pretty Baby.* Feb. 14–16: *Broadway Danny Rose; Zelig.* Feb. 17–18: *The Godfather; The Godfather Part II.* #2—Feb. 11–12: *Life of Brian; Monty Python's the Meaning of Life.* Feb. 13–14: *Breakin'; Beat Street.* Feb. 15–16: *Dr. No; From Russia With Love.* Feb. 17: *Conan the Barbarian; Conan the Destroyer.*

41. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Tent.: *Torchlight.* #2—Thru Feb. 14: *The Perils of Gwendoline.* Opening Feb. 15: *The Mean Season.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *2010.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *That's Dancing.*

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Amadeus.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Feb. 12: *Places in the Heart.* Beg. Feb. 13: "French Film Festival." Feb. 13–19: "A Tribute to Gérard Depardieu." Feb. 13–14: *Rive Droite, Rive Gauche.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru Feb. 14: *The Killing Fields.* Opening Feb. 15: *Turk-182!*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Thru Feb. 12 (See Carnegie Hall Cinema): "French Film Festival": "Remembering Romy Schneider." Thru Feb. 11: *Une Histoire Simple.* Feb. 12: *Garde à Vue.* Feb. 13–16: *The Return of Martin Guerre.* Opening Feb. 17: *Tchao Pantin.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Feb. 14: *Stop Making Sense.* Opening Feb. 15: *The Bay Boy.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Mischief.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Feb. 13: *Paris, Texas.* Beg. Feb. 14: *Blood Simple.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. Thru Feb. 13: *Squizzy Taylor.* Opening Feb. 14: *Freedom.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*The Flamingo Kid.* #2—*Mass Appeal.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Feb. 14: *Starman.* Opening Feb. 15: *Fast Forward.* **CORONET**—*The Falcon and the Snowman.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *1984.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. Thru Feb. 13: *Blood Simple.* Opening Feb. 14: *The Return of the Soldier.* **CINEMA II**—753-0774. Thru Feb. 14: *Birdy.* Opening Feb. 15: *Lost in America.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Feb. 14: *Fandango.* Opening Feb. 15: *The Mean Season.* #2—832-2720. *Heaven Help Us.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *1984.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *The Cotton Club.* Opening Feb. 15: *The Breakfast Club.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Witness.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. *Mischief.*

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MOVIES

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Opening Feb. 15: *Fear City.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Feb. 14: *A Soldier's Story.* Opening Feb. 15: *Fast Forward.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru Feb. 14: *The Killing Fields.* Opening Feb. 15: *Vision Quest.* #2—Thru Feb. 14: *Places in the Heart.* Opening Feb. 15: *Turk-182!*

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. Thru Feb. 14: *Mrs. Soffel.* Opening Feb. 15: *The Breakfast Club.*

86. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Favorites of the Moon.* #2—*Where the Green Ants Dream.* #3—*Amadeus.*

88. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Man Under Suspicion.* #2—*Stranger Than Paradise.*

89. **REGENCY**—B'way nr. 67th St. 724-3700. "Alfred Hitchcock." Thru Feb. 11: *Blackmail* (1929); *Number Seventeen.* Feb. 12–13: *Lifeboat; Mr. and Mrs. Smith.* Feb. 14–16: *Rebecca; Under Capricorn.* Feb. 17–19: *To Catch a Thief; Dial M for Murder.*

90. **EMBASSY 72ND STREET TWIN**—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. **LOEWS 83RD STREET QUAD**—On B'way. 877-3190. #1—*The Killing Fields.* #2—*Mrs. Soffel.* #3—*Beverly Hills Cop.* #4—*Witness.*

93. **NEW YORKER**—B'way nr. 88th St. 580-7900. #1—Thru Feb. 14: *The Flamingo Kid.* Opening Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *That's Dancing.* Opening Feb. 15: *Turk-182!*

95. **THALIA**—95th St. W. of B'way. 222-3370. Feb. 11: *Sophie's Choice; Night and Fog.* Feb. 12: *The Girl From Chicago; Go Down Death; Blood of Jesus.* Feb. 13: *Drunken Angel; The Bad Sleep Well.* Feb. 14: *Myra Breckinridge; Tales of Ordinary Madness.* Feb. 15: *It Happened One Night; The Awful Truth* . Feb. 16: *Lawrence of Arabia.* Feb. 17: *Tess.*

96. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Feb. 11: *After the Rehearsal; From the Life of Marionettes.* Feb. 12: *Educating Rita; Reuben, Reuben.* Feb. 13: *Passione d'Amore; We All Loved Each Other So Much.* Feb. 14: *The Great Ecstasy of the Sculptor Steiner; How Much Wood Would a Woodchuck Chuck; I Am My Films.* Feb. 15–21: *The Makioka Sisters.*

97. **OLYMPIA QUAD**—B'way nr. 107th St. 865-8128. #1—*Mass Appeal.* #2—*Heaven Help Us.* #3—Thru Feb. 14: *Starman.* Opening Feb. 15: *The Mean Season.* #4—Thru Feb. 14: *Places in the Heart.* Opening Feb. 15: *The Breakfast Club.*

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. "New Wave Cinema—Hong Kong." Feb. 15 at 8: *Ah Ying* (1983) by Allen Fong.

BOROUGH OF MANHATTAN COMMUNITY COLLEGE—The Triplex, 199 Chambers St. 618-1000. Adm. $2.50. Feb. 18 at 5:30 & 8: *All About Eve* (1950) by Joseph L. Mankiewicz, with Bette Davis.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Feb. 13 at 7:30: *A Midsummer Night's Dream* (1935) by Max Reinhardt and William Dieterle.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Feb. 14, 21 & 28, at 8: *Doomed Love* (1983) by Andrew Horn. Feb. 15 at 8: Films by Linda Nathanson. Feb. 16 at 8: "Japanese Experimental Film 1960–80"; at 11: *The Terror* (1963) by Roger Corman. Feb. 17 at 8: *Imposters* (1979) by Mark Rappaport.

DOWNTOWN COMMUNITY TELEVISION CENTER—80 Lafayette St. Adm. $2.50. Feb. 15–16 at 7: Award-winning videos from the 19th Annual Film and Video Exposition. For more information, call 718-783-3077 (Brooklyn Arts and Cultural Association).

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Feb. 16–17 at 2: *War Stories* (1983) by Richard Levine, and *Coalfields* (1984) by Bill Brand.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Feb. 14 at 7:30: *L'Amour* (1933) by Heinosuke Gosho. Feb. 15 at 7:30: *A Pebble by the Wayside* (1939) by Tomotaka Tasaka.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm. "Jewish Americana on Television": Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30, Fri. at 12:30 & 1:30. Thru Feb. 15: *Into the Future.* Feb. 17–22: *You Are There—The Plot Against King Solomon,* and *A Lawyer From Boston.*

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Mar. 2: Tue.–Sat. at 1: Films by Zbigniew Rybczynski, Christian Marclay, and Jenny Holzer; 2:15: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Feb. 12–16: Parts 4–6); 3:45: "Five French Video Makers"; 5:15: Tapes by request. Feb. 16–Mar. 2, Tue.–Sat., 1–6: *Pascal's Lemma* by James Benning.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Feb. 14 at 8: Video by Mary Lucier, Juan Downey, Raindance, and Shigeko Kubota. Feb. 16–17 at 8: "Polish Film Program."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: "Video From Vancouver to San Diego." Films: Theater 1: "Screen Gems: Fifteen Films From Columbia Pictures, 1932–60." Feb. 11 at 2:30: *Craig's Wife* (1935) by Dorothy Arzner; at 6: *The Woman I Stole* (1933) by Irving Cummings. Feb. 12 at 2:30: (See Feb. 11 at 6); at 6: *Arizona* (1940) by Wesley Ruggles. Feb. 14 at 2:30 & 6: "A History of Camera Movement V": *Traffic in Souls* (1913) by George Loane Tucker, and *Knockout* (1914) by Mack Sennett. Feb. 16 at 2: *Ladies in Retirement* (1941) by Charles Vidor; at 5: *Tonight and Every Night* (1945) by Victor Saville. Feb. 17 at 2: *No Sad Songs for Me* (1950) by Rudolph Mate; at 5: *My Name Is Julia Ross* (1945) by Joseph H. Lewis. Theater 2: Feb. 11 at 6:30: "Cineprobe": Films by Roberta Cantow; filmmaker present. Feb. 12 at 3 & 6:30: *The Adventures of Tom Sawyer* (1938) by Norman Taurog. Feb. 14 at 3 & 6:30: "What's Happening?": *Jozef* (1979) and *Szare* (1983) by Jerzy Zbigniew Kaszubowski. Feb. 15–Mar 11: "Berlin Exiles." Feb. 15 at 3: *Carmen* (1918) by Ernst Lubitsch; at 6:30: *Skampolo, Ein Kind der Strasse* (1932) by Hans Steinhoff. Feb. 16 at 2:30: *Abschied* (1930) by Robert Siodmak; 5:30: *Viktor-Viktoria* (1933) by Reinhold Schuenzel. Feb. 17 at 2:30: *Razzia in St. Pauli* (1932) by Werner Hochbaum; 5:30: (See Feb. 15 at 3).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens $2–$2.50; under 16, $2. Feb. 11 at 8: *Bizet's Carmen* (Italy/France, 1984) by Francesco Rosi. Feb. 12 at 7:30: *Ashes and Embers* (1983) by Haile Gerima. Feb. 13–14 at 8, Feb. 15–16 at 7:30 & 9:45, Feb. 17 at 12 noon (special "singles" screening with brunch and discussion, adm. $8.50; $7 in advance), 5 & 7:30: *Choose Me* (1984) by Alan Rudolph; Feb. 15 at 7:30 (in the Screening Room): *Xala* (Senegal, 1975) by Ousmane Sembene.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Shivers* (Poland, 1981) by Wojciech Marczewski. Free: Fri.–Sun. at 2: *Rape/Crisis* (1983) by Gary T. McDonald.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Feb. 17: "Paper Tiger Television." Tue., 1:15–7:45; Wed.–Sat., 11:15 a.m.–4:45 p.m.; Sun., 12:15–5:45.

Bronx

100. **ALLERTON**—Allerton Ave. nr. Cruger. 547-2444. #1—*Beverly Hills Cop.* #2—Beg. Feb. 15: *The Breakfast Club.* #3—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Turk-182!*

102. **CAPRI**—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *The Mean Season.*

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Fear City.* #2—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Turk-182!*

104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

105. **DALE**—W. 231st St. at B'way. 884-5300. #1—*Beverly Hills Cop.* #2—*A Passage to India.*

109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Turk-182!* #2—*Mischief.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.* #4—Thru Feb. 14: *A Passage to India.* Beg. Feb. 15: *Fast Forward.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Tuff Turf.* #2—*Beverly Hills Cop.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *The Killing Fields.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #2—Beg. Feb. 15: *The Mean Season.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.* #4—Thru Feb. 14: *Runaway.* Beg. Feb. 15: *The Breakfast Club.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Killing Fields.* #2—*Mass Appeal.* #3—*Mischief.* #4—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *The Breakfast Club.* #5—*Beverly Hills Cop.* #6—*Mrs. Soffel.* #7—*A Passage to India.* #8—*Heaven Help Us.* #9—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Turk-182!* #10—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—*The Killing Fields.* #3—Thru Feb. 14: *Starman.* Beg. Feb. 15: *The Breakfast Club.* #4—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *Fast Forward.* #5—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Fear City.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tuff Turf.* #2—*Heaven Help Us.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Vision Quest.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *The Mean Season.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #3—*Mrs. Soffel.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Mischief.* #2—*Heaven Help Us.* #3—*The Killing Fields.* #4—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

208. BOROUGH PARK-WALKER—18th Ave. at 64th St. 232-4500. *A Passage to India.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.* #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Breakfast Club.* #3—*Beverly Hills Cop.* #4—*Heaven Help Us.* #5—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *Vision Quest.* #6—Thru Feb. 14: *Places in the Heart.*

211. BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange. 596-7070. #1—*The Killing Fields.* #2—*Mass Appeal.*

212. CANARSIE-TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Feb. 14: *A Passage to India.* Beg. Feb. 15: *Turk-182!* #2—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Fast Forward.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.*

213. COBBLE HILL-TWIN—Court St. at Butler. 596-9113. #1—Thru Feb. 14: *Starman.* Beg. Feb. 15: *Paris, Texas.* #2—*Mrs. Soffel.*

223. FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Beverly Hills Cop.* #2—Beg. Feb. 15: *The Breakfast Club.*

225. FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Heaven Help Us.* #2—*Mrs. Soffel.* #3—*The Killing Fields.* #4—*Mischief.*

231. MIDWOOD-AVENUE U—At E. 16th St. 336-1234. #1—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *A Soldier's Story.*

234. MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Turk-182!* #2—*A Passage to India.* #3—*Tuff Turf.* #4—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.* #5—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Fast Forward.*

235. MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Feb. 12: *Falling in Love.* Beg. Feb. 13: *Starman.*

236. PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Mass Appeal.* #2—*A Passage to India.*

237. RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—*Beverly Hills Cop.* #2—

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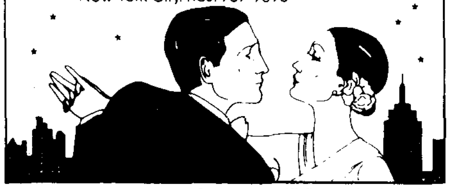

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Staten Island

(Area Code 718)

300. ELTINGVILLE-AMBOY— 356-3800. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fear City.*

303. NEW DORP-HYLAN— 351-6601. #1—*Beverly Hills Cop.* #2—*A Passage to India.*

304. NEW DORP-LANE— 351-2110. Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Mean Season.*

305. NEW DORP-RAE— 979-0444. #1—*The Killing Fields.* #2—*Heaven Help Us.*

306. NEW DORP-RKO FOX PLAZA— 987-6800. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.*

307. NEW SPRINGVILLE-ISLAND— 761-6666. #1—*The Killing Fields.* #2—*Mischief.*

308. NEW SPRINGVILLE-RKO RICHMOND— 761-3103. *Mrs. Soffel.*

Queens

(Area Code 718)

401. ASTORIA-UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*The Killing Fields.* #2—Thru Feb. 14: *A Passage to India.* Beg. Feb. 15: *Fast Forward.* #3—*Heaven Help Us.* #4—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.*

402. BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Mrs. Soffel.* #2—*The Killing Fields.*

403. BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Mischief.* #2—*Heaven Help Us.* #3—*A Passage to India.* #4—Thru Feb. 14: *A Passage to India.* Beg. Feb. 15: *Vision Quest.*

407. DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #2—*Mischief.* #3—*Mass Appeal.* #4—*Mischief.* #5—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.* #6—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *The Breakfast Club.* #7—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *The Mean Season.*

408. ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.*

410. FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *The Mean Season.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fear City.* #4—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Turk-182!*

411. FLUSHING-RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Superstition; Lost Empire.* Beg. Feb. 15: *Vision Quest.* #3—*Mischief.*

412. FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*A Passage to India.* #2—*Heaven Help Us.* #3—*The Killing Fields.*

413. FLUSHING-UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #3—Beg. Feb. 15: *Turk-182!* #4—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!*

414. FLUSHING-UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*A Passage to India.* #2—*Mrs. Soffel.*

416. FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *A Soldier's Story.*

417. FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Mischief.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

419. FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Mrs. Soffel.*

420. FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.* #4—*Heaven Help Us.*

422. FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*A Passage to India.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #3—Thru Feb. 14: *Starman; Amadeus.* Beg. Feb. 15: *Vision Quest.* #4—Thru Feb. 14: *A Soldier's Story; The Karate Kid.* Beg. Feb. 15: *The Mean Season.* #5—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Fast Forward.*

423. FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.*

424. GLEN OAKS-RKO—Union Tpke. at 255th St. 347-7777. Thru Feb. 14: *The Karate Kid.*

426. JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*A Passage to India.* #2—*Beverly Hills Cop.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.*

427. JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Vision Quest.*

428. JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Heaven Help Us.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fear City.* #3—Beg. Feb. 15: *Fast Forward.*

436. KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Protocol; Irreconcilable Differences.*

439. OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15 (tent.): *Fast Forward.*

442. REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 14: *The Cotton Club; Death Wish II.* Beg. Feb. 15: *Micki & Maude.*

443. REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*City Heat.* #2—*Micki & Maude.* #3—*Johnny Dangerously.*

447. ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Fear City.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fast Forward.*

448. SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fast Forward.*

450. WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Beverly Hills Cop.* #2—*A Passage to India.*

451. WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Feb. 14: *Johnny Dangerously; Bachelor Party.* Beg. Feb. 15: *Fear City.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN-GRAND AVENUE— 223-2323. #1—*A Passage to India.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.*

501. BALDWIN-RKO— 223-9230. *Heaven Help Us.*

502. BELLEROSE-RKO— 775-1351. Thru Feb. 12: *Falling in Love.* Beg. Feb. 13: *Starman.*

504. BELLMORE-MOVIES— 785-4486. Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *Protocol.*

511. EAST MEADOW-FLICK— 794-8008. Program unavailable.

512. EAST MEADOW-MEADOWBROOK— 731-2423. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Fast Forward.* #4—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.*

517. FLORAL PARK-RKO FLORAL— 352-2280. Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.*

518. FRANKLIN SQUARE-FRANLKIN— 775-3257. #1—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *The Breakfast Club.* #2—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Turk-182!*

519. GARDEN CITY-RKO ROOSEVELT FIELD— 741-4007. #1—*The Killing Fields.* #2—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #3—*Beverly Hills Cop.*

MOVIES

521. GARDEN CITY PARK-RKO PARK EAST— 741-8484. *A Passage to India.*

523. GREAT NECK-SQUIRE— 466-2020. #1—*The Killing Fields.* #2—*Heaven Help Us.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Turk-182!*

524. HEWLETT-RKO— 791-6768. Thru Feb. 12: *Falling in Love.* Beg. Feb. 13: *Starman.*

526. HICKSVILLE-HICKSVILLE— 931-0749. #1—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15 (tent.): *Heaven Help Us.* #2—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *The Mean Season.*

528. HICKSVILLE-MID-PLAZA— 433-2400. #1—Thru Feb. 14: *Protocol.* Beg. Feb. 15: *Vision Quest.* #2—Thru Feb. 14: *Stranger Than Paradise.* Beg. Feb. 15: *Lost in America.* #3—*Mischief.* #4—*Mrs. Soffel.* #5—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *1984.* #6—Thru Feb. 14: *That's Dancing.* Beg. Feb. 15: *Paris, Texas.*

529. LAWRENCE-RKO— 371-0203. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #3—*A Passage to India.*

530. LEVITTOWN-LEVITTOWN— 731-0516. #1—Thru Feb. 14: *The Perils of Gwendoline; Superstition.* Beg. Feb. 15: *Fear City.* #2—Thru Feb. 14: *Avenging Angel; City, Heat.* Beg. Feb. 15: *Protocol.*

531. LEVITTOWN-LOEWS NASSAU— 731-5400. #1—*Beverly Hills Cop.* #2—*Mass Appeal.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #4—*Witness.* #5—*Mrs. Soffel.* #6—*Heaven Help Us.*

532. LONG BEACH-LIDO— 432-0056. Thru Feb. 14: *Avenging Angel.* Beg. Feb. 15: *Superstition.*

533. LYNBROOK-LYNBROOK— 593-1033. #1—*Mischief.* #2—*Heaven Help Us.* #3—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Fast Forward.* #4—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *The Mean Season.*

534. LYNBROOK-STUDIO ONE— 599-1444. Thru Feb. 14: *That's Dancing.* Beg. Feb. 15: *Paris, Texas.*

535. MALVERNE-TWIN— 599-6966. #1—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *A Soldier's Story.* #2—Thru Feb. 14: *Starman.* Beg. Feb. 15: *Protocol.*

536. MANHASSET-MANHASSET— 627-7887. #1—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Paris, Texas.* #2—*Mischief.* #3—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

537. MANHASSET-RKO CINEMA— 627-1300. *Beverly Hills Cop.*

540. MASSAPEQUA-PEQUA— 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Mischief.* #2—*Mischief.* #3—*Tuff Turf.* #4—*Heaven Help Us.* #5—*A Passage to India.* #6—*The Killing Fields.* #7—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Fast Forward.* #8—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *The Mean Season.* #9—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.*

543. MERRICK-TWIN— 546-1271. #1—*Mrs. Soffel.* #2—*The Killing Fields.*

544. MERRICK-MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *The Mean Season.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—*Amadeus.* #2—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Protocol.*

548. OLD BETHPAGE-CINE CAPRI— 752-1610. *Places in the Heart.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *Starman.* Beg. Feb. 15: *The Mean Season.*

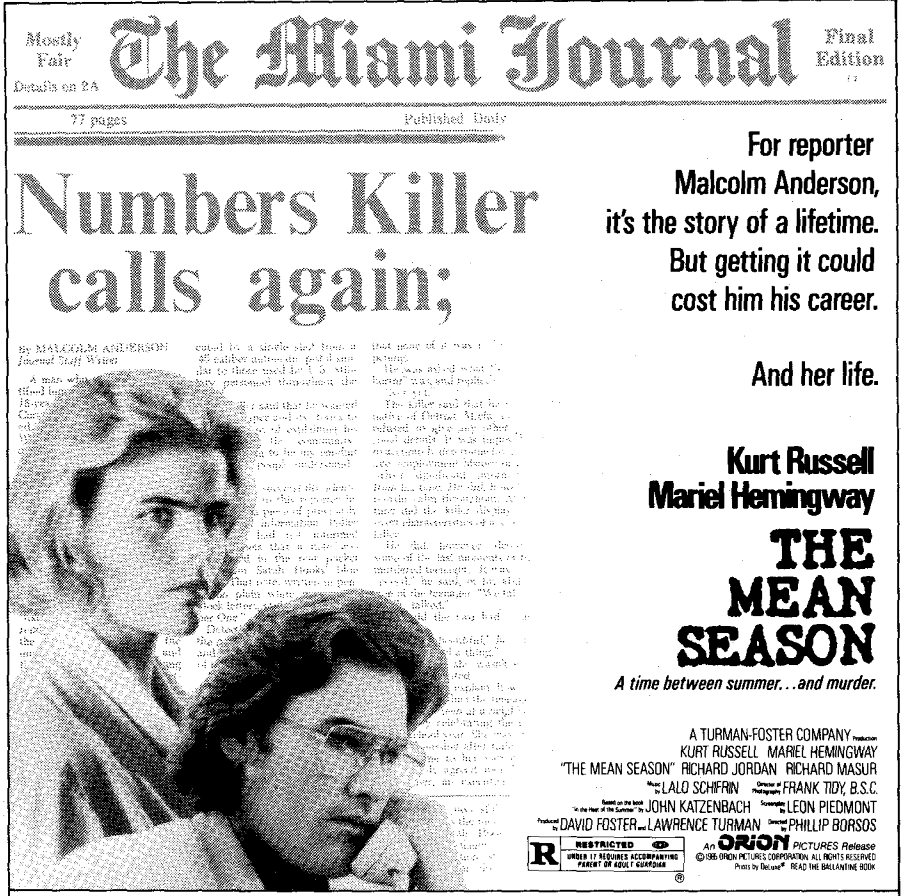
551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *The Breakfast Club.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #2—*Beverly Hills Cop.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *The Breakfast Club.* #2—Thru Feb. 14: *Starman.* Beg. Feb. 15: *The Mean Season.* #3—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Vision Quest.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *The Breakfast Club.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*The Killing Fields.* #2—*Mrs. Soffel.*



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MOVIES

559. **ROSLYN-ROSLYN**— 621-8488. #1—*A Passage to India.* #2—*Mrs. Soffel.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Turk-182!* #2—*The Falcon and the Snowman.* #3—*The Killing Fields.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. *A Passage to India.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Mischief.* #2—*Heaven Help Us.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Witness.* #2—*Beverly Hills Cop.* #3—*Mrs. Soffel.* #4—Thru Feb. 14: *Starman.* Beg. Feb. 15: *The Breakfast Club.* #5—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Lost in America.* #6—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.* #7—*Torchlight.* #8—*The Falcon and the Snowman.* #9—*The Cotton Club.* #10—*Pinocchio.* #11—*Mass Appeal.* #12—*The Killing Fields.* #13—*A Passage to India.*

571. **WANTAGH-RKO**— 781-6969. Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Turk-182!*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Feb. 14: *The Cotton Club.* #2—Thru Feb. 14: *Superstition.*

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.* #2—*Tuff Turf.* #3—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Fast Forward.*

602. **BABYLON-RKO**— 669-0700. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #2—*A Passage to India.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Fear City.* #3—Thru Feb. 14: *Superstition.* Beg. Feb. 15: *The Breakfast Club.*

604. **BAY SHORE-CINEMA**— 665-1722. *Mischief.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*Mrs. Soffel.* #2—*The Killing Fields.*

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *Protocol.*

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Feb. 14: *The Cotton Club.*

616. **COMMACK-MULTIPLEX**— 462-6953. #1—*Mrs. Soffel.* #2—*Heaven Help Us.* #3—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *The Breakfast Club.* #4—*Beverly Hills Cop.* #5—*A Passage to India.* #6—*Mass Appeal.* #7—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.* #8—*The Falcon and the Snowman.* #9—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Lost in America.* #10—*The Killing Fields.*

617. **COMMACK-RKO**— 499-4545. #1—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *1984.* #2—*Mischief.*

621. **CORAM-PINE**— 698-6442. #1—*Heaven Help Us.* #2—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Fast Forward.*

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—*A Passage to India.* #2—*The Killing Fields.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #4—*Heaven Help Us.* #5—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *The Mean Season.*

627. **EAST SETAUKET-RKO FOX**— 473-2400. *Heaven Help Us.*

628. **ELWOOD-ELWOOD**— 499-7800. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.*

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—*The Killing Fields.* #2—*A Passage to India.* #3—*Beverly Hills Cop.* #4—*Heaven Help Us.*

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *The Breakfast Club.*

634. **HUNTINGTON-RKO YORK**— 421-3911. *Mrs. Soffel.*

635. **ISLIP-ISLIP**— 581-5200. #1—*A Passage to India.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #3—Thru Feb. 14: *The Flamingo Kid; Heaven Help Us.* Beg. Feb. 15: *The Breakfast Club.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *Mischief.*

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Feb. 14: *Johnny Dangerously.*

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *Protocol.*

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—*A Passage to India.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Fast Forward.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. Tent.: *A Passage to India.* **OUTDOOR**— Beg. Feb. 15: *Fast Forward.*

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *The Mean Season.* #2—*Heaven Help Us.*

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *A Soldier's Story.*

645. **OAKDALE-OAKDALE**— 589-8118. Thru Feb. 14: *The River.* Beg. Feb. 15: *Protocol.*

648. **PATCHOGUE-TRIPLEX**— 475-0601. #1—*The Killing Fields.* #2—*Beverly Hills Cop.* #3—Thru Feb. 14: *Protocol.* Beg. Feb. 15: *The Mean Season.*

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—*A Passage to India.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. *Mischief.* **OUTDOOR**—Beg. Feb. 15: *Vision Quest.*

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—*Heaven Help Us.* #2—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!*

653. **PORT JEFFERSON-MINI EAST**— 928-6555. *A Passage to India.* **WEST**—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Vision Quest.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Feb. 12: *Falling in Love.* Beg. Feb. 13: *Starman.*

655. **RIVERHEAD-SUFFOLK**— 727-3133. Thru Feb. 14: *The Cotton Club.*

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Feb. 14: *Entre Nous.* Beg. Feb. 15: *Choose Me.*

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.* #3—Thru Feb. 14: *Amadeus; Johnny Dangerously.* Beg. Feb. 15: *Fast Forward.*

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *A Soldier's Story.*

662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!*

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*Mass Appeal.* #2—*Mrs. Soffel.* #3—Thru Feb. 14: *Beverly Hills Cop.* Beg. Feb. 15: *Fast Forward.*

664. **STONY BROOK-LOEWS**— 751-2300. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #3—*Mrs. Soffel.*

666. **WEST ISLIP-TWIN**— 669-2626. #1—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *The River.* Beg. Feb. 15 (tent.): *The Flamingo Kid.*

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—Thru Feb. 14: *Beverly Hills Cop.* Beg. Feb. 15: *The Breakfast Club.* #2—*Mrs. Soffel.*

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. *Mischief.*

New York State

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Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15 (tent.): *Vision Quest.* #2—*Mrs. Soffel.*

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. *Beverly Hills Cop.*

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—*A Passage to India.* #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Vision Quest.* #3—*Heaven Help Us.*

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15:

The Mean Season. #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Breakfast Club.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Feb. 12: *Repo Man.* Feb. 13–15: *Caligula.* Feb. 16–19: *The Adventures of Buckeroo Banzai.*

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—Thru Feb. 14: *Starman.* Beg. Feb. 15: *1984.* #4—*The Killing Fields.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *A Passage to India.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*The Killing Fields.* #2—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *The Mean Season.* #3—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Fast Forward.* #4—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*Mass Appeal.* #2—*A Passage to India.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Feb. 14 (tent.): *The Cotton Club.* Beg. Feb. 15 (tent.): *The Flamingo Kid.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—Thru Feb. 14: *Mischief.* Beg. Feb. 15: *Vision Quest.* #2—Thru Feb. 14: *A Passage to India.* Beg. Feb. 15: *Turk-182!* #3—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *Fear City.* #4—*Heaven Help Us.* #5—Beg. Feb. 15: *Fast Forward.* #6—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *The Breakfast Club.* #7—*Beverly Hills Cop.*

715. NEW ROCHELLE-TOWN— 632-4000. Thru Feb. 14: *Tuff Turf.*

716. OSSINING-ARCADIAN— 941-5200. #1—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Breakfast Club.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!*

717. PEEKSKILL-BEACH— 737-6262. #1—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *Vision Quest.* #2—*A Passage to India.* #3—Thru Feb. 14: *Runaway.* Beg. Feb. 15: *The Breakfast Club.* #4—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Mean Season.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—*The Killing Fields.* #3—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Turk-182!* #4—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Feb. 14: *The Cotton Club.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*Beverly Hills Cop.* #2—*Mrs. Soffel.*

722. RYE-RYE RIDGE— 939-8177. #1—*Beverly Hills Cop.* #2—*Mrs. Soffel.*

723. SCARSDALE-FINE ARTS— 723-6699. *Mrs. Soffel.*

724. SCARSDALE-PLAZA— 725-0078. Thru Feb. 14 (tent.): *Micki & Maude.* Beg. Feb. 15: *Protocol.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Vision Quest.* #2—*Mischief.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Turk-182!*

731. YONKERS-KENT— 237-3440. #1—Thru Feb. 14: *City Heat.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *Avenging Angel.* Beg. Feb. 15: *A Soldier's Story.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Mischief.* Beg. Feb. 15: *Turk-182!* #3—*The Killing Fields.* #4—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *The Breakfast Club.*

733. YONKERS-PARK HILL— 969-4477. #1—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.* #2—*Tuff Turf.* #3—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Fear City.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Heaven Help Us.* #2—*Mischief.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *A Passage to India.*

745. NANUET-THE MOVIES— 623-0211. #1—*Heaven Help Us.* #2—*Mrs. Soffel.* #3—Thru Feb. 14: *Runaway.* Beg. Feb. 15: *Fast Forward.* #4—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *The Breakfast Club.* #5—*The Falcon and the Snowman.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—*Mrs. Soffel.*

747: NEW CITY-UA CINEMA 304— 634-8200. #1—*Mischief.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Vision Quest.*

748. NYACK-CINEMA EAST— 358-6631. *Mass Appeal.*

751. PEARL RIVER-CENTRAL— 735-2530. *Beverly Hills Cop.*

752. PEARL RIVER-PEARL RIVER— 735-6500. *Mischief.*

754. SPRING VALLEY-CINEMA 45— 352-1445. Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Paris, Texas.*

755. SPRING VALLEY-PIX— 425-6902. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #2—*Amadeus.*

756. STONY POINT-9 W CINEMA— 942-0303. *Heaven Help Us.*

757. SUFFERN-LAFAYETTE— 357-6030. Thru Feb. 14: *2010.* Beg. Feb. 15: *Turk-182!*

759. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Mean Season.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*Mischief.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *The Breakfast Club.*

774. DANBURY-CINE— 743-2200. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*Mrs. Soffel.*

775. DANBURY-CINEMA— 748-2923. #1—*Beverly Hills Cop.* #2—*The Falcon and the Snowman.*

777. DANBURY-PALACE— 748-7496. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *The Mean Season.* #3—Thru Feb. 14: *Witness.* Beg. Feb. 15: *Vision Quest.*

778. DARIEN-PLAYHOUSE— 655-0100. *A Passage to India.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*Beverly Hills Cop.* #2—*Mrs. Soffel.*

780. FAIRFIELD-COUNTY— 334-1411. Program unavailable.

781. GREENWICH-CINEMA— 869-6030. #1—*Mass Appeal.* #2—*Mischief.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Passage to India.* #2—*The Falcon and the Snowman.* #3—*Mrs. Soffel.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Witness.*

784. NORWALK-CINEMA— 838-4504. #1—*Witness.* #2—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *The Breakfast Club.*

785. NORWALK-NORWALK— 866-9202. *Mischief.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Feb. 12: *Burden of Dreams; Fitzcarraldo.* Feb. 13–16: *The 2nd U.S. Erotic Film Festival.* Feb. 17–19: *The Stationmaster's Wife.*

789. SPRINGDALE-STATE— 325-0250. *A Soldier's Story.*

790. STAMFORD-AVON— 324-9205. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *The Mean Season.*

791. STAMFORD-CINEMA— 324-3100. #1—*Beverly Hills Cop.* #2—*Witness.* #3—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.*

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Paris, Texas.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *1984.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*The Killing Fields.* #2—Thru Feb. 14: *Stranger Than Paradise.* Beg. Feb. 15: *Lost in America.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*A Passage to India.* #2—*The Killing Fields.* #3—*Witness.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*A Passage to India.* #2—Thru Feb. 14: *Mass Appeal.* Beg. Feb. 15: *Lost in America.* #3—227-9619. *Beverly Hills Cop.* #4—226-6666. *The Falcon and the Snowman.*

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MOVIES

796. WESTPORT-POST— 227-0500. *The Killing Fields.*

798. WILTON-CINEMA— 762-5678. *Heaven Help Us.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *The Breakfast Club.* #2—*Beverly Hills Cop.* #3—Thru Feb. 14: *The Karate Kid.* Beg. Feb. 15: *Vision Quest.*

801. HARRISON-WARNER— 482-8550. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fear City.* #2—Thru Feb. 14 (tent.): *Micki & Maude.* Beg. Feb. 15: *Fast Forward.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #2—*A Passage to India.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Turk-182!* #2—*Mass Appeal.* #3—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Vision Quest.* #4—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *The Breakfast Club.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Witness.* #4—*Mrs. Soffel.* #5—*The Killing Fields.* #6—*Heaven Help Us.*

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Feb. 14: *The Cotton Club; Easy Money.* Beg. Feb. 15: *Avenging Angel; Body Rock.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *A Passage to India.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Beverly Hills Cop.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fear City.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

817. LIVINGSTON-COLONY— 992-0800. Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *The Mean Season.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *A Passage to India.*

819. MILLBURN-RKO— 376-0800. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—Thru Feb. 14: *That's Dancing.* Beg. Feb. 15: *The Breakfast Club.* #2—Thru Feb. 14: *Mrs. Soffel.* Beg. Feb. 15: *Paris, Texas.* #3—*Mass Appeal.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*Breakin' 2 Electric Boogaloo.* #2—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Vision Quest.* #3—*Pinocchio.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*Mischief.* #2—Thru Feb. 14: *Heaven Help Us.* Beg. Feb. 15: *Fast Forward.* #3—Thru Feb. 14: *Micki & Maude.* Beg. Feb. 15: *Vision Quest.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Turk-182!* #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Lost in America.* #3—*Heaven Help Us.*

828. VERONA-VERONA— 239-0880. *A Passage to India.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Beverly Hills Cop.* #2—*Mischief.* #3—*The Killing Fields.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Feb. 14: *Places in the Heart.*

841. CRANFORD-RKO— 276-9120. #1—*Mrs. Soffel.* #2—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.*

842. ELIZABETH-ELMORA— 352-3483. Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15: *Fast Forward.*

846. LINDEN-TWIN— 925-9787. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *The Breakfast Club.* #2—*Heaven Help Us.*

848. ROSELLE PARK-PARK— 245-0358. *Places in the Heart.*

849. SUMMIT-STRAND— 273-3900. Thru Feb. 14: *Amadeus.* Beg. Feb. 15 (tent.): *The Mean Season.*

851. UNION-FIVE POINTS— 964-3466. *The Killing Fields.*

852. UNION-LOST PICTURE SHOW— 964-4497. Thru Feb. 14: *All of Me.* Beg. Feb. 15: *Paris, Texas.*

854. UNION-RKO— 686-4373. #1—*A Passage to India.* #2—*Beverly Hills Cop.*

857. WESTFIELD-RIALTO— 232-1288. #1—*Heaven Help Us.* #2—*Mischief.* #3—Thru Feb. 14 (tent.): *Amadeus.* Beg. Feb. 15: *Fast Forward.*

858. WESTFIELD-TWIN— 654-4720. #1—Thru Feb. 14: *Protocol; The Cotton Club.* #2—Program unavailable.

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. *Beverly Hills Cop.*

861. CLOSTER-CLOSTER— 768-8800. *Heaven Help Us.*

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—*Tuff Turf.* #2—*Mrs. Soffel.* #3—Thru Feb. 14: *Torchlight.* Beg. Feb. 15: *Vision Quest.* #4—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *The Breakfast Club.*

863. EMERSON-TOWN— 261-1000. *A Passage to India.*

864. FAIR LAWN-HYWAY— 796-1717. #1—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Fast Forward.* #2—Thru Feb. 14: *A Soldier's Story.* Beg. Feb. 15 (tent.): *The Flamingo Kid.*

866. FAIRVIEW-TWIN— 941-2424. #1—*Beverly Hills Cop.* #2—*Heaven Help Us.*

867. FORT LEE-LINWOOD— 944-6900. #1—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Fast Forward.* #2—*The Killing Fields.*

868. FORT LEE-SHARON— 224-0202. *A Passage to India.*

873. OAKLAND-TWIN— 337-4478. #1—*A Passage to India.* #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *Vision Quest.*

874. PALISADES PARK-PARK LANE— 944-1086. #1—*Amadeus.* #2—Thru Feb. 14: *The Cotton Club.* Beg. Feb. 15: *Protocol.*

875. PARAMUS-BERGEN MALL— 845-4449. *The Falcon and the Snowman.*

876. PARAMUS-CINEMA 35— 845-5070. Thru Feb. 14: *The River.* Beg. Feb. 15: *The Breakfast Club.*

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—Thru Feb. 14: *Starman.* Beg. Feb. 15: *Turk-182!* #4—*Heaven Help Us.* #5—*A Passage to India.* #6—*Witness.* #7—*The Killing Fields.* #8—Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *1984.* #9—*Beverly Hills Cop.*# #10—*Mischief.*

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Fear City.* #2—Thru Feb. 14: *Places in the Heart.* Beg. Feb. 15: *Vision Quest.* #3—*Mrs. Soffel.*

880. RAMSEY-CINEMA— 825-2090. *Mrs. Soffel.*

881. RAMSEY-INTERSTATE— 327-0153. Program unavailable.

882. RIDGEFIELD PARK-RIALTO— 641-0617. Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *The Mean Season.*

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*The Flamingo Kid.* #4—Thru Feb. 14: *Tuff Turf.* Beg. Feb. 15: *Turk-182!*

884. RIDGEWOOD—ROSEBUD— 670-9183. Feb. 11–14: *Romeo and Juliet* (1936). Feb. 15–17: *Gaslight.*

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *Protocol.* #2—Thru Feb. 14: *Amadeus.* Beg. Feb. 15: *2010.*

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Feb. 14: *Avenging Angel.* Beg. Feb. 15: *Paris, Texas.* #2—Thru Feb. 14: *Johnny Dangerously.* Beg. Feb. 15: *Fast Forward.* #3—Thru Feb. 14: *A Soldier's Story.*

887. TENAFLY-BERGEN— 567-0004. *Mrs. Soffel.*

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. Thru Feb. 14: *2010.* Beg. Feb. 15: *The Breakfast Club.*

889. WESTWOOD-PASCACK— 664-3200. Thru Feb. 14: *The Flamingo Kid.* Beg. Feb. 15: *Vision Quest.*

Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York*'s critic.**

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 46, 86, 203, 210, 304, 422, 436, 528, 533, 536, 547, 601, 653, 658, 702, 705, 716, 717, 755, 792, 827, 849, 857, 864, 873, 874, 882, 885

THE BAY BOY—(1 hr. 47 min., '85) In Canada in 1937, a teenage boy faces new personal and moral responsibilities when he witnesses a shocking crime. With Liv Ullmann, Kiefer Sutherland, Peter Donat. Written and directed by Daniel Petrie. R. 51

★ **BEVERLY HILLS COP**—(1 hr. 45 min., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 118, 201, 205, 210, 223, 237, 303, 408, 411, 423, 426, 450, 519, 529, 531, 537, 540, 552, 567, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 807, 811, 830, 854, 860, 866, 878, 883

BIRDY—(2 hr., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. (Jan. 21, 1985) R. 62

★ **BLOOD SIMPLE**—(1 hr. 36 min., '84) A hair-raising and funny gothic thriller, set in Texas, in which the characters are driven by lust, jealousy, and greed—the immemorial trinity of pulp fiction. The director, Joel Coen, making his debut, has a deliberate, slightly hokey, up-from-horror-films style, but also enough humor to prevent his material from turning into crude, primal pulp. Working with his brother, Ethan, Coen has created a story rich in surprise, betrayal, and coincidence—a thoroughly satisfying, old-fashioned tale, with roots in the heated, sex-driven crime stories of James M. Cain and Jim Thompson. The principals are Abby (Frances McDormand), a bored near-slut; Ray (John Getz), the not-too-bright stud bartender she convinces to run away with her; her husband, Marty (Dan Hedaya); and the vicious divorce detective, Visser (M. Emmet Walsh), whom Marty hires to kill the couple. The Coens put these four primitives through a crazy round of double crosses and misunderstandings that grow in hilarity even as they remain strictly logical. The movie has numerous perverse touches and a horror-film edge, yet it never passes over into the supernatural—the sense of the uncanny is produced strictly through realistic means. An amazing first film. (Jan. 21, 1985) R. 6, 55, 62

THE BREAKFAST CLUB—(1 hr. 35 min., '85) Reviewed in this issue. R. 25, 72, 85, 97, 100, 114, 118, 201, 205, 210, 223, 237, 306, 407, 408, 422, 518, 531, 551, 554, 557, 567, 603, 616, 633, 635, 649, 664, 667, 705, 714, 716, 717, 732, 745, 755, 773, 784, 800, 806, 819, 821, 841, 846, 862, 876, 888

★ **THE BROTHER FROM ANOTHER PLANET**—(1 hr. 50 min., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 90

CHOOSE ME—(1 hr. 54 min., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16

THE COTTON CLUB—(2 hr. 1 min., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 32, 72, 212, 231, 407, 442, 447, 526, 567, 574, 612, 655, 660, 666, 712, 720, 728, 732, 809, 822, 858, 874

FALASHA—EXILE OF THE BLACK JEWS—(1 hr. 20 min., '84) A Canadian documentary about the ongoing persecution of black Jews in Ethiopia; the film was a catalyst for Israeli rescue efforts. Dir. Simcha Jacobovici. 5

THE FALCON AND THE SNOWMAN—(2 hr. 11 min., '85) Sean Penn, an edgy, hard-driving daredevil, and Timothy Hutton, still too earnest but at least a little better-looking now that he's older, are Daulton Lee and Christopher Boyce, the real-life American traitors convicted in 1977 for selling secrets to the Soviet Union. Steven Zaillian's screenplay, based on the book by New York *Times* reporter Robert Lindsey, presents the boys as products of the banal affluence of Southern California in the '60s. Christopher, working at a plant that has a CIA contract, is shocked by his discovery of CIA dirty tricks, and sells to the Russians the codes in which CIA spy satellites transmit information. Daulton, a scummy drug-dealer, serves as his courier. As presented by director John Schlesinger and Zaillian, Christopher is an idealistic boy, which makes no sense: Why did this idealist accept money from the Soviets? And if he hated CIA tricks, what did he think the KGB was up to? Still, it's a good story. Penn, brilliant throughout, makes Daulton sly, cagey, yet desperate to fit in somewhere. If either of the two boys comes near moral innocence, it is he. Schlesinger moves things along very fast, but then will stop for a long reverie in the hills, where Christopher trains falcons. From moment to moment, the picture feels decisive, but afterwards nothing in it quite makes sense. (Feb. 4, 1985) R. 20, 24, 36, 60, 561, 567, 616, 745, 775, 782, 795, 875

FANDANGO—(1 hr. 31 min., '85) In 1971, five fraternity brothers go on a fling across Texas and Oklahoma the weekend before their graduation. With Kevin Costner, Judd Nelson, Sam Robards, Chuck Bush, and Brian Cesak. Written and directed by Kevin Reynolds. PG. 70

FAST FORWARD—(1 hr. 50 min., '85) A musical about a group of eight high-school students from Ohio who come to New York to enter a dance contest. With Tracy Silver, John Scott Clough, Don Franklin. Dir. Sidney Poitier. PG. 20, 22, 30, 60, 82, 93, 109, 114, 201, 206, 212, 234, 237, 300, 401, 410, 413, 418, 422, 428, 439, 447, 448, 512, 533, 536, 541, 545, 550, 601, 621, 628, 629, 640, 642, 658, 663, 710, 714, 719, 733, 745, 777, 790, 801, 813, 825, 842, 857, 864, 867, 886

FAVORITES OF THE MOON—(1 hr. 41 min., '84) In French, Eng. subtitles. A story about the possessors of a 19th-century painting of a nude woman and a set of china, from the time of the objects' creation to the present. Screenplay by Gérard Brach. Directed by Otar Iosseliani, the first Soviet filmmaker to work within the French film industry. 86

FEAR CITY—(1 hr. 40 min., '85) A psychopathic killer is loose in the New York underworld of topless dancers and prostitutes. With Tom Berenger, Billy Dee Williams, Melanie Griffith, Jack Scalia, Rossano Brazzi. Written by Nicholas St. John. Dir. Abel Ferrara. R. 33, 80, 103, 201, 300, 410, 428, 447, 451, 530, 603, 714, 733, 801, 811, 879

★ **THE FLAMINGO KID**—(1 hr. 40 min., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 21, 32, 58, 93, 104, 114, 212, 234, 306, 407, 413, 420, 512, 519, 526, 541, 554, 557, 566, 602, 621, 625, 633, 635, 640, 651, 662, 666, 710, 712, 716, 754, 772, 791, 803, 827, 864, 867, 878, 883, 889

FREEDOM—(1 hr. 42 min., '82) A young Australian man lives out his fantasies when he steals a car and is chased by the police. With Jon Blake and Candy Raymond. Dir. Scott Hicks. 57

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

HEAVEN HELP US—(1 hr. 42 min., '85) Reviewed in this issue. R. 20, 37, 70, 97, 100, 103, 109, 118, 202, 206, 210, 225, 300, 305, 401, 403, 412, 420, 423, 428, 501, 523, 526, 531, 533, 541, 561, 566, 616, 621, 625, 627, 632, 635, 643, 651, 700, 702, 705, 714, 735, 745, 756, 777, 790, 798, 807, 825, 827, 846, 857, 861, 866, 878

L'HOMME BLESSE—(1 hr. 50 min., '84) In French, Eng. subtitles. An eighteen-year-old boy falls in love with an older man one summer in provincial France. With Jean-Hughes Anglade, Roland Bertin, Vittorio Mezzogiorno, Liza Kreuzer. Dir. Patrice Chéreau. 6

JOHNNY DANGEROUSLY—(1 hr. 28 min., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 32, 410, 443, 451, 504, 609, 638, 639, 643, 644, 658, 660, 862, 878, 885, 886

★ **THE KILLING FIELDS**—(2 hr. 19 min., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the moral implication that a guilty conscience is as painful as incarceration. Sam Waterston's tearful, self-righteous performance doesn't help, but Cambodian refugee Haing S. Ngor is superb. (Nov. 12, 1984) R. 14, 30, 48, 83, 92, 113, 118, 201, 206, 211, 225, 305, 307, 401, 402, 412, 420, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 632, 648, 708, 710, 719, 732, 774, 793, 794, 796, 807, 830, 851, 867, 878

LOST IN AMERICA—(1 hr. 31 min., '85) A young married couple from Los Angeles, successful executives, suddenly give up their careers and embark on a cross-country journey in a mobile home. With Albert Brooks and Julie Hagerty. Written by Brooks and Monica Johnson. Dir. Brooks. R. 62, 528, 567, 616, 793, 795, 827

THE MAKIOKA SISTERS—(2 hr. 20 min., '83) In Japanese, Eng. subtitles. The story of four sisters from a wealthy Osaka family who must adapt to the changing realities of pre-war Japan. With Keiko Kishi, Juzo Itami, Koji Ishizaka. Based on the novel by Junichiro Tanizaki. Dir. Kon Ichikawa. 96

MAN UNDER SUSPICION—(2 hr. 6 min., '84) In German, Eng. subtitles. When a young man shoots into the air at a political meeting for no apparent reason, the incident results in a legal battle to prove the involvement of a terrorist alliance. With Maximilian Schell, Lena Stolze, Wolfgang Kieling, Robert Aldini. Dir. Norbert Kückelmann. 88

MASS APPEAL—(1 hr. 39 min., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 23, 32, 58, 97, 118, 211, 236, 407, 531, 567, 616, 663, 711, 748, 781, 795, 806, 821

THE MEAN SEASON—(1 hr. 46 min., '85) A Miami reporter's life is endangered by the unusual relationship he establishes with a serial killer. With Kurt Russell, Mariel Hemingway, Richard Jordan. Based on the novel, *In the Heat of the Summer,* by John Katzenbach; screenplay by Leon Piedmont. Dir. Phillip Borsos. R. 16, 41, 70, 97, 102, 109, 114, 203, 210, 304, 407, 410, 413, 422, 426, 439, 500, 526, 533, 541, 545, 550, 554, 625, 643, 648, 705, 710, 717, 759, 777, 790, 817, 849, 882

MICKI & MAUDE—(1 hr. 57 min., '84) Playwright Jonathan Reynolds wrote the script of this Blake Edwards farce, and some of the lines are brighter than usual for an Edwards movie, but Edwards's half-creepy attitudes come through anyway. The hero, Rob Salinger (Dudley Moore), wants to have a baby more than anything in the world, but his wife, Micki (Ann Reinking), a successful lawyer, doesn't have the time. Rob falls in love with Maude (Amy Irving), a beautiful young cellist, and suddenly both women are pregnant. Rob races back and forth between the two women, lying to both. That he behaves like a snake is an acceptable comic convention. That the filmmakers make all sorts of excuses for him (he didn't *mean* to cause anyone any harm) is, on the other hand, rather pathetic. The movie reaches its climax in a deftly played and directed but grossly conceived scene in which (of course) both women have their babies at once. Moore gives his best performance in years, Irving is magnetically sexy, but Ann Reinking is stiffly great-ladyish just when she's supposed to be a good sport. The movie is a lot like a soon-to-be-cancelled TV sitcom, and the mechanically farcical nature of the material wears one down. (Jan. 14, 1985) PG-13. 38, 416, 422, 442, 443, 535, 547, 629, 710, 724, 745, 801, 806, 825

MISCHIEF—(1 hr. 37 min., '85) In a small midwestern town in the late fifties, a seventeen-year-old boy tries to lose his innocence. With Doug McKeon, Catherine Mary Stewart, Kelly Preston, and Chris Nash. Dir. Mel Damski. R. 37, 54, 78, 109, 118, 206, 225, 307, 403, 407, 411, 418, 528, 533, 536, 541, 566, 604, 617, 637, 650, 668, 714, 727, 732, 735, 747, 752, 773, 781, 785, 825, 830, 857, 878

MRS. SOFFEL—(1 hr. 50 min., '84) Honorable, well crafted, but impoverished. Mel Gibson, sporting an American accent that evokes both Henry Fonda and John Wayne, plays a convicted robber and murderer who is awaiting execution in a Pittsburgh prison along with his brother (Matthew Modine). The year is 1901, and the prison warden's wife (Diane Keaton) is a high-minded and pious lady who tries to improve the prisoners' souls with readings from the Bible. Gibson seduces her through the bars, and she helps him escape; she escapes, too, leaving the warden's prison-like apartment (and her children) behind. It's a sexy story, but the Australian director Gillian Armstrong (*My Brilliant Career*) shoots everything in such a somber, rigidly unsensational style that she takes the excitement out of it. The movie is so sober and quiet that it's setting doesn't seem to be American. Yet Gibson and Keaton are both excellent, and the final shoot-out in the snow is miraculously beautiful. (Jan. 14, 1985) PG-13. 16, 72, 85, 92, 118, 201, 205, 210, 213, 225, 308, 402, 414, 419, 427, 448, 518, 528, 531, 543, 558, 559, 567, 606, 616, 634, 658, 663, 664, 667, 700, 714, 717, 721, 722, 723, 745, 746, 774, 779, 782, 784, 807, 819, 821, 841, 862, 879, 880, 887

1984—(2 hr. 3 min., '84) Completely boring. Almost every shot is iron gray, with wet, dank, colorless backgrounds and milky lighting. The buildings are bombed out or defaced, the people pasty-faced automatons. This latest version of Orwell's novel has been made in a spirit of misguided fidelity that should not be confused with talent. The movie is so lifeless it could have been conceived by the book's familiar hero, Winston Smith (John Hurt), after he has been brainwashed. (Jan. 28, 1985) R. 14, 61, 71, 528, 617, 708, 792, 878

PARIS, TEXAS—(2 hr. 30 min., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal, and the great Stanton gives a neutral performance. Wenders sends the characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually,* but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 9, 55, 213, 528, 534, 536, 754, 792, 821, 852, 886

★ **A PASSAGE TO INDIA**—(2 hr. 40 min., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 105, 109, 118, 208, 212, 234, 236, 303, 401, 403, 412, 414, 420, 422, 426, 450, 500, 512, 521, 529, 541, 559, 562, 567, 602, 616, 625, 632, 635, 640, 642, 649, 653, 702, 708, 709, 711, 714, 717, 744, 774, 778, 782, 794, 795, 803, 807, 810, 818, 828, 854, 863, 868, 873, 878, 883

PLACES IN THE HEART—(1 hr. 50 min., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose, but Benton's taste and craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 9, 47, 83, 97, 201, 203, 210, 234, 416, 427, 545, 548, 551, 554, 571, 617, 714, 792, 800, 840, 848, 879

THE RETURN OF THE SOLDIER—(1 hr. 41 min., '84) A shell-shocked British soldier, an aristocrat, returns home from World War I obsessed with the memory of a love affair twenty years earlier, and indifferent to the feelings of his wife and spinster cousin. With Alan Bates, Glenda Jackson, Julie Christie, and Ann-Margret. Based on the novel by Rebecca West; screenplay by Hugh Whitemore. Dir. Alan Bridges. 62

SEVENTEEN—(2 hr., '82) Created as part of the "Middletown" series of documentaries about Muncie, Indiana, by Peter Davis for PBS, this film concentrated on a handful of working-class teenagers during their last year of high school. PBS did not broadcast *Seventeen* due to its rough language and controversial subject matter (teenage pregnancy, interracial romance, casual violence). Directed, photographed, recorded, and edited by Joel DeMott and Jeff Kreines. 2

A SOLDIER'S STORY—(1 hr. 42 min., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 38, 82, 90, 102, 114, 118, 206, 231, 300, 410, 413, 416, 418, 422, 428, 439, 533, 535, 536, 541, 545, 550, 567, 601, 616, 625, 628, 629, 644, 658, 660, 710, 719, 731, 733, 747, 773, 789, 813, 817, 842, 864, 886

SQUIZZY TAYLOR—(1 hr. 41 min., '82) The life story of the title character, a notorious Australian gangster of the 1920s. With David Atkins, Jacki Weaver, Alan Cassell. Dir. Kevin Dobson. 57

★ **STARMAN**—(1 hr. 55 min., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 11, 22, 35, 60, 97, 201, 213, 235, 422, 502, 524, 535, 550, 554, 567, 654, 708, 878

★ **STOP MAKING SENSE**—(1 hr. 28 min., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous, energetic but non-egotistical. Director Jonathan Demme works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 7, 51

★ **STRANGER THAN PARADISE**—(1 hr. 30 min., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88, 528, 793

★ **A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

TCHAO PANTIN—(1 hr. 40 min., '84) In French, Eng. subtitles. An ex-cop becomes involved in the Paris underworld after a chance encounter with a young Arab drug dealer. With Coluche, Agnès Soral, Richard Anconina. Based on the novel by Alain Page. Dir. Claude Berri. 50

THE TIMES OF HARVEY MILK—(1 hr. 27 min., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

TUFF TURF—(1 hr. 52 min., '85) Violence erupts at a Los Angeles high school terrorized by a teenage gang when a new student arrives and sets his sights on the gang leader's girlfriend. With James Spader, Kim Richards, Paul Mones, Matt Clark, Claudette Nevins, Olivia Barash, Robert Downey. Dir. Fritz Kiersch. R. 33, 80, 100, 109, 111, 118, 202, 205, 210, 234, 237, 306, 401, 408, 410, 413, 422, 426, 439, 447, 448, 500, 517, 523, 529, 531, 541, 552, 567, 601, 616, 635, 640, 649, 664, 715, 716, 719, 727, 733, 755, 759, 777, 790, 801, 806, 811, 819, 841, 846, 862, 879, 883

TURK-182!—(1 hr. 35 min., '85) Timothy Hutton stars as a young man who wages a battle of wits and daredevil publicity stunts against the city government bureaucracy that denied his brother, a disabled firefighter, the pension he deserved. With Robert Urich, Kim Cattrall, Robert Culp, Darren McGavin, and Peter Boyle. Dir. Bob Clark. PG-13. 25, 32, 48, 83, 93, 100, 103, 109, 118, 212, 234, 306, 407, 410, 413, 518, 519, 523, 561, 566, 571, 602, 625, 651, 662, 714, 716, 719, 728, 732, 757, 803, 806, 827, 878, 883

VISION QUEST—(1 hr. 48 min., '85) A high-school senior in Spokane, Washington, hopes that through the power of his will and imagination he will be awarded an athletic scholarship to college. With Matthew Modine, Linda Fiorentino, Michael Schoeffling, and Ronnie Cox. Based on the novel by Terry Davis; screenplay by Darryl Ponicsan. Dir. Harold Becker. R. 23, 32, 83, 114, 118, 203, 210, 212, 234, 401, 403, 407, 411, 420, 422, 427, 512, 517, 528, 529, 541, 552, 554, 567, 601, 616, 629, 635, 640, 650, 653, 658, 700, 702, 710, 714, 716, 717, 727, 747, 777, 791, 800, 806, 822, 825, 862, 873, 879, 889

WHERE THE GREEN ANTS DREAM—(1 hr. 40 min., '85) In South Australia, a white mining corporation is determined to violate aboriginal sacred ground for profit. Written and directed by Werner Herzog. R. 86

★ **WITNESS**—(1 hr. 54 min., '85) Remarkable. In Peter Weir's new movie (incomparably his best), a hardened Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out in an Amish farm deep in Lancaster County, Pennsylvania, where he protects both himself and a young Amish boy who was the unwilling witness to a murder. This specialist in urban corruption is amused by the spotless Amish, who are harsh, narrow, and exhaustingly virtuous, but also amused at himself for liking them so much. In some ways, he is one of them. But only in some ways. Peter Weir, whose portentous style has always been irritating in the past, brings all the bruising speed to the Philadelphia scenes that one could want, and out in the country he achieves the meditative strength—the tension in quiet—of a master director. The light is soft, the landscapes gentle and nurturing. The detective's violent way of life is criticized, yet such is the pull of violence, and of this particular hero, that the movie only fulfills itself when the hero swings back into action. Still, it's the most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. With the talented Kelly McGillis as the young Amish widow the detective falls in love with. Written by Earl W. Wallace and William Kelley. (Feb. 11, 1985) R. 31, 74, 92, 531, 567, 777, 783, 784, 791, 794, 807, 878

Revivals

AMARCORD—(2 hr. 7 min., '73) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. 10

THE AWFUL TRUTH—(1 hr. 30 min., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. 95

FROM RUSSIA WITH LOVE—(1 hr. 48 min., '63) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz, and Lotte Lenya. Dir. Terence Young. 39

THE GODFATHER—(2 hr. 55 min., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan, and Diane Keaton. 39

IT HAPPENED ONE NIGHT—(1 hr. 45 min., 34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 95

LAWRENCE OF ARABIA—(3 hr. 41 min., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes as T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness, and Jack Hawkins. Dir. David Lean. 95

LIFEBOAT—(1 hr. 36 min., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull, and John Hodiak. 89

PASSIONE D'AMORE—(1 hr. 57 min., '81) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau), in love with a beautiful married woman (Laura Antonelli), is reassigned to a remote post where he becomes the object of the infatuated love of his commander's cousin, (Valeria d'Obici), a powerfully ugly woman with protruding teeth and sunken vampire's eyes. At first sickened by the love-stricken woman's demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of beauty captured by ugliness, directed with great assurance by Ettore Scola. 96

★ **THE RETURN OF MARTIN GUERRE**—(1 hr. 51 min., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife and disappears from town. Years pass without word, and then he returns. Or so it seems; the man who returns (Gérard Depardieu) is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way, or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Written Jean-Claude Carrière and directed Daniel Vigne. 50

TO CATCH A THIEF—(1 hr. 37 min., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 89

THEATER

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Broadway

Previews and Openings

Monday, February 11

PACK OF LIES—Rosemary Harris, Dana Ivey, George N. Martin, and Patrick McGoohan star in Hugh Whitemore's play about two neighboring couples—*one English and the other Canadian*—who live in a middle-class suburb of London; directed by Clifford Williams. With Tracy Pollan, Colin Fox, June Ballinger, and Kaiulani Lee. Previewing now prior to a 2/11 opening. Mon.-Thurs. at 8, Sat. at 2, $12.50-$30, Fri. & Sat. at 8, $12.50-$32.50, Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hr., 10 min. All major credit cards.

STRANGE INTERLUDE—Glenda Jackson stars as Nina in the revival of Eugene O'Neill's 1928 drama about a tempestuous woman and her relationships with three men; directed by Keith Hack. With Rosemary Murphy, Edward Petherbridge, Brian Cox, James Hazeldine, Charles Lang, Caitlin Clarke. Tues.-Sat. at 6:45; Sun. at 2; $35-$50. Previews start 2/11 prior to a 2/21 opening. **Nederlander,** 208 W. 41st St. (921-8000). 4 hr. 40 min. Credit cards.

Tuesday, February 12

SMOKEY ROBINSON—The Motown superstar makes *his solo Broadway debut 2/12-17 in a recital of selections* from twenty-five years of his career. Tues.-Thurs. at 8, $20-$25; Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7, $25-$30. **Gershwin Theatre,** 222 W. 51st St. (944-9300). All major credit cards. **IRLS**

Friday, February 15

THE LOVES OF ANATOL—A revival of Arthur Schnitzler's memory play with music and dance as adapted and written by Ellis Rabb and Nicholas Martin, starring Stephen Collins, Philip Bosco, Pamela Sousa, Michael Learned, Valerie Mahaffey, and Trish Connolly; directed by Rabb. Previews start 2/15 prior to a 3/6 opening. Preview prices are $27 except for Sat. eves which are $30. After opening all perfs. $30 except Sat. eves. which are $33. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hr. 20 min. All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Mark Nelson, Maggie Burke, and Royana Black. Gene Saks *has directed adroitly and vivaciously.* Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon,** 250 W. 52nd (757-8646). 2 hr., 40 min. ● **IRLS** On 2/24, play leaves Neil Simon Theater and resumes 2/26 at 46th St. Theatre, 226 W. 46th St. (221-9344).

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical set in the south of France, based on the French stage *comedy of the same name* by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hr., 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, *canny and effervescent direction*—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hr., 45 min. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, *and it bounces agreeably off* Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr., 10 min. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, *entertaining, and beautifully performed musical,* with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr., 45 min. All major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Karen Ziemba, and Lee Roy Reams in a musical based *on the novel by Bradford Ropes which was made into* the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hr., 15 min. ●● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Wed. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hr. All major credit cards. **IRLS**

HURLYBURLY—David Rabe's play about four Hollywood men and their wives and lovers; directed by Mike Nichols. With John Christopher Jones, Christine Baranski, Harris Laskawy, Ron Silver, Jerry Stiller, Susan Anton, and Alison Bartlett. The production's a wonder; the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hr., 15 min. **IRLS**

THE KING AND I—Yul Brynner stars in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh; based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Sal Provenza, Kathy Lee Brynner. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. **Broadway,** Bdway at 53rd (239-6200). Credit cards. 2 hr., 30 min.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. *Wilson* writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hr., 10 min.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Sandy Duncan an *aquacade star who once* swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45; thru 3/2. **St. James,** 246 W. 44th (398-0280). 2 hr., 30 min. ● **IRLS**

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater *towns; directed by Michael Blakemore. The play is* still the funniest farce on Broadway or anywhere else. Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hr., 25 min. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; *sketches by Jules Feiffer, John Lennon,* Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hr. All major credit cards. ●●

THE REAL THING—*Jeremy Irons and Laila Robins* co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Leslie Lyles, Simon Jones, Anne Marie Bobby, Peter Gallagher, and Vyto Ruginis. Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hr., 40 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hr., 30 min. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; with Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, Martine Allard; directed by Vivian Matalon; about show-business tradition passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from all. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff,** 200 W. 45th (869-0550). 2 hr., 40 min. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Harvey Fierstein and Tom Stehschulte. Philip Astor and Peter Ratray relieve them at matinees. Also in the cast are Chevi Colton, Craig Sheffer, Chritopher Gartin, Diane Tarleton, and Susan Edwards. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hr., 30 min. ●●

WHOOPI GOLDBERG—Ms. Goldberg appears in an *evening of standup comedy and satire.* Tues.-Fri. at 8, Sat. at 2, 8, & 11, Sun. at 3; $22.50-$30; thru 3/3. **Lyceum,** 149 W. 45th St. (239-6200). 2 hr.

Off Broadway

A . . . MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, *about today's women through songs and sketches* written by over 20 authors. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5:30; $22-$25. **Top of the Gate,** 160 Bleecker (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting *child. The piece is full of astonishing and funny feats.*

Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3; $20-$27.50. **Samuel Beckett**, 410 W. 42nd (594-2826).

BEFORE THE DAWN—Rick Hobard's play, adapted by Joseph Stein from *A Ladies Tailor*, by Alexandr Borschchagovsky. Set in Kiev in 1941, play focuses on the love and friendship that develop between two families, one Jewish and one non-Jewish, on the eve of the event of Babi Yar; directed by Kenneth Frankel. From 2/26. **American Place Theatre**, 111 W. 46th St. (247-0393).

CLIFFHANGER—James Yaffe's new thriller, which takes place on a college campus, with Henderson Forsythe, Lenka Peterson, Tom Mardirosian, Natalia Nogulich, and Keith Reddin; directed by David McKenna. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $7.50. **Lamb's**, 130 W. 44th (997-1780).

COMING OF AGE IN SOHO—Play, written and directed by Albert Innaurato, tells of a writer who, while facing a crisis in his life and career, encounters two runaway teenage boys; with John Procaccino, Scott DeFreitas, Ward Saxton, Michael Dolan, Evan Miranda, and Mercedes Ruehl. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/Martinson Theatre**, 425 Lafayette St.(598-7150).

THE CRATE—Shel Silverstein's playlets and songlets centered around one prop, a crate; directed by Art Wolff. Tues.-Sat. at 8, Sun. at 2 & 7; $12 & $14. **Ensemble Studio**, 549 W. 52nd (247-3408).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq. Downtown**, 159 Bleecker (254-6330).

DOUBLE BILL—Ara Fitzgerald wrote and acts in *Leverage*, doing both sides of a mother-daughter psycho-drama. Deborah Fortson wrote and acts in *Baby Steps* in the role of a baby, translating infant behavior into visual poetry. Mon.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. Production Company at the **Theatre Guinevere**, 15 W. 28th St. (944-9300).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Sullivan St. Playhouse**, 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 6 & 8:30; Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre**, 432 W. 42nd (924-7100). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald.Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

FOUR CORNERS—Gina Wendkos's theatre piece deals with a normal family situation beset by strange quirks. With Margaret Harrington, Josh Hamilton,and Ryan Cutrona. Wed.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $10; thru 2/17. **American Place Theatre**, 111 W. 46th St. (247-0393).

GOODBYE ROME—Paul Eremco's play concerns a love affair between an Italian student of architecture and a modern American woman; directed by Viktor Allen. With Sergio Bertolli, Leonard Donado, Shelley Fine, Caroline Gibbes. Tues.-Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7:30, Wed. at 3;$12 & $16. **Nat Horne Theatre**, 440 W. 42nd St. (718-236-6859).

HANG ON TO THE GOOD TIMES—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Maltby, Jr. Thru 2/24. Manhattan Theater Club production. **The Space at City Center**, 131 W. 55th St. (944-9300).

HENRIETTA—The Negro Ensemble Company's presentation of Karen Jones-Meadow's play about the friendship between a poor elderly bag lady and a young career woman stuck in present-day Harlem; with Frances Foster, Elain Graham, and William Jay; directed by Samuel P. Barton. Tues.-Fri. at 8; Sat. at 3 & 8:30; Sun. at 2:30 & 7; $12-$17; thru 2/24. **Theatre Four**, 245 W. 55th St. (246-8545).

THE HITCH-HIKERS—Eudora Welty's Gothic tale involves a traveling salesman, two hitch-hikers, and a random act of violence, in a small town in Mississippi. It was adapted for the stage by Larry Ketron and directed by Dann Florek. The cast features Edward Cannan, Wyman Pendleton, Peter Zapp, Timothy Carhart, Frances Fisher, Kevin Geer, Elizabeth McGovern, and Jihmi Kennedy. Tues.-Sat. at 8, Sun. at 3 & 7:30; $10, $12; 2/19 thru 3/17. **WPA Theatre**, 138 Fifth Ave. (206-0523).

HOME—A revival of David Storey's 1970 loneliness play about five people living in an asylum, which won the New YOrk Drama Critics Circle Award for Best Play; directed by Alex Dmitriev. Cast features Paul Perri, Mary Hara, Robert Gerringer, Patricia Falkenhain, and Patrick Bedford. 2/13-3/3 on a varied schedule; $8; call theater for specifics. **York Theatre**, 2 E. 90th St. (534-5366).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Ray Blackburn, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16. **Theatre Off Park**, 28 E. 35th (679-6283).

IMPACT—Juan Alam's drama of terror and rape; directed by George Ferencz; with Shawn Elliott, Tim Van Pelt, Cordelia Gonzalez. Wed.-Sun. at 8, Sat. & Sun. at 3; $10. **INTAR**, 420 W. 42nd (695-6134).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Joan Copeland, Alma Cuervo, Stephen Gilborn, Christine Healy, Philip Hoffman, James Rebhorn, Tom Robbins, and Pippa Scott. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater**, 121 Christopher St. (924-8782). ●

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood**, 359 W. 48th (307-5452).

A KURT WEILL CABARET—Martha Schlamme and Alvin Epstein star in this collection of Weill's Berlin and Broadway repertoire. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30 & Sun. at 3 p.m.; $19-$25. **Harold Clurman Theatre**, 412 W. 42nd St. (594-2370).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, play is set in a Skid Row *flower shop run by a young botanical genius; music* by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $30-$35. **Orpheum**, 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. With Desiree Coleman and Doris Troy. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 & 8 p.m.; Sun. at 2 & 5; $15-$20. **Heckscher Theater**, 1230 Fifth Ave. (534-2804). ●

MODERN ROMANCE—F. LaTour's comedy for today's romantic yuppies; directed by Bernard Barrow; with Jim Desmond, Alix Elias, John Fleming, Mark Hofmaier, Nicolas Klar, and Geoffrey Wade. Wed.-Sat. at 8, Sat. & Sun. at 3; $15-$18. **No Smoking Playhouse**, 354 W. 45th St. (247-5427).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company**, One Sheridan Square (691-2271).

OUTSIDE WACO—Patricia Browning Griffith's play described as a domestic comedy involving three sisters in a town in south-central Texas; directed by June Rovenger; with Elizabeth Berridge, Carlin Glynn, Susan Mansur, Edward Power, and Kate Skinner. Wed.-Sat. at 8, Sat. at 2, Sun. at 7; $12-$14; thru 2/24. **Hudson Guild**, 441 W. 26th St. (760-9810).

THE PLAYBOY OF THE WESTERN WORLD—Kate *Burton, Jarlath Conroy, Stephen Daley, Rex Everhart,* James Greene, Caroline Kava, Rex Marshall, and Danny Sewell in a revival of the John Millington Synge bitter comedy about a mysterious youth with a violent past; directed by Joe Dowling (Abbey Theatre/Dublin). Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 3/10. **Roundabout Theatre**, *100 E.* 17th St. (420-1883).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/10. **Folksbiene Theater**, 123 E. 55th St. (755-2231).

RUDE TIMES—Stephen Wylie's play centers around an old man who leaves his home in the suburbs to *dwell in the inner city; directed by Gordon Edelstein.* With Willie Carpenter, Kate Wilkinson, Peter Saputo, Mara Hobel. Wed., Fri., & Sat. at 8, Thurs. at 6:15, Sat. at 2, Sun. at 3; $15. **American Place Theatre**, 111 W. 46th St. (247-0393).

SALONIKA—Jessica Tandy stars in a play by Louise Page, set on the Greek island, about an English woman and her 60-year-old daughter who remember and encounter characters from the World War One battles there, including the woman's husband killed in the war; directed by John Madden. With Elizabeth Wilson and Maxwell Caulfield. From 2/26. **Public/Anspacher**, 425 Lafayette St. (598-7150).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, Duke Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, jazz, ballet, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie. Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate**, Thompson & Bleecker (475-5120).

SIZWE BANZI IS DEAD— And *The Island*, two one-acters by Athol Fugard, Winston Ntshona, and John Kani; the first addresses the dilemma in South Africa, the second deals with South Africa's maximum security prison for African political offenders. *Sizwe* is directed by Rodney Douglas, *Island* by Joseph Uchitel. Fri. at 8, Sat. at 3 & 8, Sun. at 4; $12; 2/22-3/17. **Billie Holiday Theatre**, 1368 Fulton St., Bklyn (491-9165).

3 GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7; $15-$20. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

TOM AND VIV—Edward Herrmann, Julie Covington, Margaret Tyzack, Richard Butler, Michele Copsey, and David Haig in Michael Hastings's play based on the tumultuous first marriage in 1915 of T. S. Eliot to the daughter of a prominent London family; directed by Max Stafford-Clark. Tues.-Sun. at 8; $15-$18; thru 3/10. **Public/LuEsther Hall**, 425 Lafayette Ave. (598-7150).

TRACERS—Collaborative work written and performed by Vietnam veterans, conceived and directed by John DiFusco. Eight men step back in memory to exercise their wartime and post-wartime experiences. Wed.-Sun. at 8, Sat. & Sun. at 3; $12 & $15; thru 3/3. **Public/Susan Stein Shiva Theater**, 425 Lafayette St. (598-7150).

WHAT'S WRONG WITH THIS PICTURE?—Donald Margulies's comedy about Mort and his teenage son and the return of Mort's dead wife; directed by Claudia Weill. With Madeline Kahn, Bob Dishy, Evan Handler, Marcia Jean Kurtz, Salem Ludwig, and Flor ence Stanley. Thru 2/17. **Manhattan Theatre Club Downstage**, 321 E. 73rd St. (472-0600).

Theater Companies

AMERICAN JEWISH THEATRE—Leah K. Friedman's *The Rachel Plays*, about the relationship between the mother and daughter of an immigrant family in 1939, from the perspective of the nine-year-old; directed by Susan Einhorn. With Regina Baff, Mia Danziger, Lisabeth Bartlett, and Paul Stolarsky. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 3/24. **92nd St. Y**, 1395 Lexington (427-4410).

APPLE CORPS THEATRE—*Poet in Person*, a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allen Poe. Sun. & Mon. at 8, thru 2/11. Ira Levin's *Dr. Cook's Garden*, a suspense melodrama directed by William MacDuff. Wed.-Sat. at 8, Sun at 3; $8; thru 2/17. **Apple Corps Theatre**, 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater**, 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Patrick Meyers's play, *Dysan*, directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. With Steve Gregan, Mark Myers, Jimmie Ray Weeks, Charles Harper, Katherine Cortez, and Danton Stone. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; thru 2/17. **Theater**, 99 Seventh Ave. So. (924-7100).

CITY STAGE CO.—*Elektra/Orestes*, by Aeschylus, Sophocles, and Euripides, has to do with the second generation of the House of Atreus; translated by Robert Fagles and directed by Christopher Martin. Aeschylus' *Agamemnon/Iphigeneia*, which deals with the fall of the House of Atreus, plays in repertory. With Sheridan Crist, Ginger Grace, Keith Langsdale, Nancy Kinehan, Chuck Patterson, and Guy Paul.

Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10. **City Stage Company**, 136 E. 13th (677-4210).

DRAMATIS PERSONAE—The Strindberg Cycle continues with *Miss Julie*, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Theater**, 25 E. 4th St. (777-2017).

EQUITY LIBRARY THEATRE—Shakespeare's *The Comedy of Errors*; directed by Kent Thompson.. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 2/24. **Equity**, 103rd St. and Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **Theatre**, 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller*, and *Can o' Worms*, three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse**, 79 E. 4th St. (254-5060).

IRISH ARTS CENTER—Brendan Behan's *The Hostage*, directed by Jim Sheridan. Thurs.-Sat. at 8, Sun. at 3; $8-$10; thru 2/24. **Theater**, 553 W. 51st St. (757-3318).

JEWISH REPERTORY THEATRE—Leonard Michaels's *City Boy*, about a youth who comes to New York to conquer the world; directed by Edward M. Cohen. Tues.-Thurs. at 8, $12, Sat. at 8, Sun. at 2 & 7; $15. **Theatre**, 344 E. 14th St. (279-4200).

MANHATTAN PUNCH LINE—First annual Festival of One-Act Comedies, featuring eight plays in two evenings in repertory. Evening A: Nina Shangold's *Women and Shoes*; Trish Johnson's *The Art of Self Defense*; Mark D. Kaufmann's *Backbone of America*, 2/14, 15 at 8. Evening B: Richard Gott's *Falsies*; Fredric Sirasky's *Mongolian Idiot*; Howard Korder's *Life on Earth*; Laurence Klavan's *Sleeping Beauty*—2/13, 16 at 8; 2/17 at 3; $8. **Judith Anderson**, 422 W. 42nd (279-4200).

MIRROR REPERTORY COMPANY—Geraldine Page stars as Jean Giraudoux's *The Madwoman of Chaillot*, adapted by Maurice Valency; directed by Stephen Porter. With Carrie Nye, David Cryer, Madeleine Sherwood, Grayson Hall, Sabra Jones, and Frank Hamilton. Also in the repertory, Booth Tarkington's *Clarence*, directed by Arthur Storch, with Ms. Page, Ms.Jones, Ivar Breogger, Laura Galusha, Phillip Pruneau, and John David Cullum. Call theatre for dates. **Theatre at St. Peter's Church/Citicorp**, 54th and Lexington (223-6440).

NEW MEDIA REP—Anton Chekhov's *Uncle Vanya*, a comic/tragic portrait of people written for Moscow Art Co. in 1900. Thurs.-Sat. at 8, Sun. at 3; $8; thru 3/3. **Theatre**, 1463 Third Ave. (734-5195).

PAN ASIAN REPERTORY—Edward Sakamoto's *Manoa Valley*, directed by Kati Kuroda, celebrates a slice of life in Hawaii as the natives prepare for a party in honor of Hawaii becoming a state. With Jeffrey Akaka, Stanford Egi, Lori Tanaka, Eric Miji, Kati Kuroda. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10,-$14; 2/20-3/24. **Actors Outlet**, 120 W. 28th St., 2nd floor (255-7293).

PLAYWRIGHTS HORIZONS—*Life and Limb*, a dark comedy by Keith Reddin set in a grocery store in Hell, with Robin Bartlett, Patrick Breen, Robert Joy, Elizabeth Perkins, David Rosza, Kevin Spacey, and Tom Toner; directed by Thomas Babe. Thru 2/17. **Theatre**, 416 W. 42nd St. (279-4200).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; Fondren directed. Thurs.-Sun. at 8; $6. **Prometheus Theater**, 239 East Fifth St. (477-8689).

PUERTO RICAN TRAVELING THEATRE—American premiere in English of Emilio Carballido's *Orinoco*, starring Miriam Colon and Ivonne Coll; directed by Vicente Castro. Performances in Spanish are given on weekends with the same cast. Wed.-Fri. at 7:30, Sat. & Sun. at 2:30 & 7:30; $10; thru 2/17. **PRTT**, 304 W. 47th St. (354-1293).

LUNCHTIME THEATRE—George Ghirlando's *Sweet, Sweet Monique*, about a troubled young lady with multiple personalities, played by Wendy Nute; the playwright plays her psychiatrist. Mon.-Fri. at 12:15 (bring lunch; coffee's on the house). FREE. Thru 2/15. **Quaigh**, 108 W. 43rd (221-9088).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times; and *Havana Sings!*, a musical anthology. $8-$10; thru Feb. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment*, a mystery set in the South, deals with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder*, Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

SOHO REP—Nicholas Wright's *The Crimes of Vautrin* dramatizes a duel of wits between the law and a sinister 19th-century con artist. Based on Balzac's *Splendeurs et Misères des Courtisanes*, the revival is directed by Carol Corwen, with Mark Margolis in the title role. Thurs. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 2/24. **Soho Rep**, 401 E. 29th St. (679-8828).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line*; Tues. & Wed. at 9, Thurs. at 7:30; $6. Wesley Burrowes' *A Loud Bang on June the First*, with Michael Allinson, Beulah Garrick, and Paul Ukena, Jr.; directed by William E. Hunt. Thurs.-Sun. at 7, Sun. at 5; $6; thru 3/3. **13th Street Theater**, 15 W. 13th St. (675-6677).

UJAMAA BLACK THEATER—Titus Walker's *We Got To Fight Apartheid*, a play about the vicious racist system and the relationshp between the U.S. and South Africa; directed by the author, and featuring 20 performers. Sundays only at 4 p.m.; thru 2/24. **Lincoln Square Theater**, 250 W. 65th St. (535-4797).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AESCHYLUS' PROMETHEUS BOUND—New translation and staging by Jonathan Nossiter, with Robert Maiorano, Paddy Campanaro. Thurs.-Sat. at 8, Sun. at 2; $6; from 2/21. **Richard Morse**, 385 Bdway (219-0310).

ALL SOULS' DAY— Cate Ryan's play deals with a young woman who discovers she has breast cancer; directed by Ben Janney. With Margaret Ritchie, Jeanne Cullen, and Joseph Rose. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 2/17. **18th St. Playhouse**, 145 W. 18th St. (242-9249).

BELL, BOOK, AND CANDLE—A revival of the 1950 John van Druten play about a modern-day witch who loses her powers when she falls in love. Thru 2/17 at 8, mats. Sat. at 2, Sun. at 7; $6. **Raft Theatre**, 432 W. 42nd St. (279-4200).

CHAOS AND HARD TIMES—John Turturro stars in Brandon Cole's play about a man who returns home to discover his place has been taken by three boarders who have moved into his mother's house; directed by Richard Bell. Thurs.-Sat. at 8, Sun. at 3; $8. **American Kaleidoscope**, 5 W. 63rd St. (724-3080).

CHARLEY BACON AND HIS FAMILY—Arthur Giron's comedy about a man searching to find a family and a life worth living; directed by Donald Marcus, and starring Jonathan Hadary in the title role. With Leslie Geraci, James Handy. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8. **Ark**, 131 Spring St. (226-7682).

THE CRUELTIES OF MRS. SCHNAYD—David Suehsdorf's play about two brothers, owners of an apartment building, who are victimized by both street criminals and rapacious tenants; directed by John Pepper. With Alex Neil, Frank Hankey, Charles Shaw Robinson. Thru 2/24 at 7:30 p.m.; Sun. at 3; $8. **N.Y.Theatre Studio at TOMI**, 23 W. 73rd (279-4200).

THE DOUBLE INCONSTANCY—Marivaux's 1723 comedy, translated by Albert Asermely; directed by Henry Fonte, with Stewart Day, Patrick Turner, Susan Swindell, Donnah Welby, Britza Elizabeth Schlosser. Wed.-Sat. at 8, Sun. at 2; $8; thru 3/1. **Neighborhood Group**, 420 W. 42nd . (279-4200).

FROM BEHIND THE MOON—Ralph Pezzullo's play concerns life among the disenfranchised in our present-day nation; directed by Linda Chapman; with Michael Sollenberger, Walter White, Nicholas Daddazio.Thurs.-Sun. at 8; $4; thru 2/24. **Theater for the New City**, 162 Second Ave. (254-1109).

GOD'S FAVORITE—A revival of Neil Simon's comedy based on the Book of Job; directed by James E. V. Butler. Fri. at 8, Sat. at 2:30 & 8, Sun. at 4; thru 2/24; $8. **All Souls**, Lexington at 80th St. (535-3356).

GOODBYE CHARLIE—A revival of George Axelrod's comedy about reincarnation; directed by Sam Ashkenazi. Mondays at 6 & 8:30, thru 2/25; $6. **Westside Arts**, 407 W. 43rd St. (279-4200).

HAVE I GOT A GIRL FOR YOU: THE FRANKENSTEIN MUSICAL—Taken from the classic film, by Joel Greenhouse, Penny Rockwell, Dick Gallagher; directed by Bruce Hopkins; cast includes Ruby Rims, Chris Tanner, Rick Stanley, Susan Borneman, Semina DeLaurentis, J. P. Dougherty. Thurs.-Sat. at 8; $6; thru 3/3. **Inroads Theater**, 150 Mercer St. (226-6622).

ISSUE? I DON'T EVEN KNOW YOU!—A political and topical revue by The Acting Company and Friends; directed by Jack Heifner; with Connie Nelson, Casey Bitts, Kristine Neilsen, Anderson Matthews, Diane Kamp, Jack Kenny. Thurs.-Sat. at 9. **The Ballroom**, 253 W. 28th (244-3005).

JAMES SKIPWORTH AND THE CATFISH COLONEL—Cy Young's comedy about an encounter between a desperate playwright and a female producer; directed by Robert Bridges. Thurs., Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; 2/15-3/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

LILLY AND LOU—Alexa Hunter and Paul Singer star in David Krasner's musical play about a punk rock singer on the Lower East Side who picks up an ex-con; directed by Doug Moston. Thurs. & Sat. at 8, Fri. at 20; $5; 2/14-3/9. **Off Center Theater's** upstairs cafe, 436 W. 18th St. (929-8299).

LONG TIME SINCE YESTERDAY—P.J.Gibson's play exposing underlying conflicts that exist between six women who gather at an impromptu reunion; directed by Beth Howard. With Hattie Winston, Rhetta Hughes, Ayana Phillips, Janet League, Lee Chamberlin, Ellen Holly, Thelma Louise Carter, and Tisha Campbell. Thurs.-Sun. at 7:30, Sun. at 3; $5. **New Federal Theatre**, 466 Grand St. (598-0400).

LOOKING FOR LOVE—A cabaret revue, with music and lyrics by Gary Schocker and lyrics by a group of seven, performed by Clay Guthie, Jerriese Johnson, Carolyn Marlow, Sean McQuirk, Roxann Parker, and Aileen Savage; directed by Derek Wolshonak. Thurs.-Sat. at 8:30, Sat. at 3; $6; thru 2/23. **Divine Theatre**, 50 E. 7th St. (477-0667).

LOS TRES DESEOS—Norberto Kerner's Spanish translation of W. W. Jacobs's *The Monkey's Paw*, the model of many horror plays, stars Ernesto Gonzalez and Miriam Cruz. Fri. & Sat. at 8, Sun. at 6; $7; 2/15-3/17. Performed by the Latin American Theatre Ensemble. **I.A.T.I.**, 9 E. 16th St. (246-7478).

MY DEAR HAWTHORNE—Carl A. Rossi's play about the highly creative but troubled relationship between Nathaniel Hawthorne and Herman Melville; directed by Billy Cunningham. With Ty Smith, Mary Tharp, Andrew Bausili, and Margaret Van Scenck. Fri. & Sat. at 10, Sun. at 5; $8; 2/15-3/31. **Stonewall Rep Theater**, 151 Bank St. (675-1014).

MONEY NOTES—Ernestine Jackson stars in a musical by Larry Pellegrini and Rob LaRocco, directed by Scott Newborn. Wed.-Sun.; thru 2/25. **Baldwin**, 160 W. 73rd (799-8190).

THE NIGHT THEY RAIDED PINSKY'S—Matthew Paris's musical comedy about a transformation from burlesque to technology. Thurs.-Sat. at 8; $6; thru 3/2. **Playhouse 51**, 51 W. 19th St. (675-8013).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; thru 2/11. **Ensemble Studio Theatre**, 549 W. 52nd St. (247-3408).

SHE ALSO DANCES—Kenneth Arnold's love story with music and dance about a dancer-gymnast and an immobilized girl who hires him to push her wheelchair; directed by Amie Brockway. With Susan Jacobson and James Dutcher. Thurs.-Sat. at 8, Sat. & Sun. at 3; $10-$12; thru 3/3. **Theater of the Open Eye**, 316 E. 88th St. (534-6909).

STUD SILO—Tom White's play about a man, trapped atop a burning silo in a Texas town, who reviews scenes from his life; directed by Dennis Logan. With Jeff Beach, Patrick Roche, Cynthia Exline, Lisa Griffith, Bonnie Brown Smith, and Jim Tully. Thru 2/24; $6. **Intar Theatre**, 508 W. 53rd St. (279-4200).

SWEET WILL—Stephanie Cotsirilos, Carol Dennis, Stephen Lehew, Steve Postel, and Byron Utley in a musical entertainment composed by Lance Mulcahy, with the Bard as his lyricist; directed by John Olon. Wed.-Sat. at 8; $8-$10. **Don't Tell Mama**, 346 W. 46th St. (757-0788).

THE TREE ARTIST—Rosalyn Drexler's play is an adaption of Hans Christian Anderson's *The Little Fir Tree*, with book and lyrics by Drexler, and music by David Tice. Sat. at 3, Sun. at noon, Mon. at 8; $4; and two perf. for the deaf 2/16 & 17. **Theater for the New City**, 162 Second Ave. (254-1109).

WAITING FOR GODOT—A revival of Samuel Beckett's drama presented by N.Y.University; directed by Larry Hughes. 2/12 at 8; FREE. **Black Box Theatre**, 725 Bdway, 5th floor (598-2404).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

LENNART ANDERSON—Landscape and still life paintings from the past decade, 2/16-3/16. Davis & Langdale, 746 Madison (861-2811).

MASSOUD ARABSHAHI/ASSURBANIPAL BABILLA—Abstract paintings and drawings based on architecture and design/Naive paintings and drawings. Thru 3/1. Taghinia-Milani, 1080 Madison (570-6173).

KATE AUGENBLICK—Large-scale abstract paintings with a grid structure, 2/14-3/16. Cecil, 16 E. 72nd (517-3605).

MICHAEL BERESFORD/BRUCE HOUSTON/PHIL SULTZ— Recent sculpture/ Constructions/ Small abstract paintings. Thru 3/2. Stone, 48 E. 86th (988-6870).

POWER BOOTHE—Paintings on square canvases, both large and small-scale, with horizontal rows of colors that seem to have been pushed across the surface, thru 2/28. Sachs, 980 Madison (734-7795).

PAUL BOWEN/KATHLEEN FERGUSON—Ritualistic sculptures made with wood, rope, hay, and graphite/Small, handpainted bronze sculptures. Thru 3/9. Graham Modern, 1014 Madison (535-5767).

MAHMOUD FARSHCHIAN—Paintings based on traditional Persian miniatures, thru 3/9. Foxworth, 33 E. 65th (772-3460).

DANIEL GALLIDUANI—Sculptures that incorporate mirrors, neon and moving parts, such as fans, thru 2/16. Fourcade, 36 E. 75th (535-3980).

SHEILA GIRLING—Recent acrylic paintings in which color, ground and shape play against, and interchange with one another, 2/14-3/9. Acquavella, 18 E. 79th (734-6300).

JULIO GONZALEZ—A large group of drawings, primarily for sculptures, originally from the estate of the artist, 2/12-3/16. Hoffeld, 1020 Madison (734-5505).

WENDELL JONES/JANE JONES—24 studies for murals portraying the history of San Francisco/Portraits. Thru 2/28. Adler, 21 E. 67th (249-2450).

JULES KIRSCHENBAUM—Figurative paintings about history, mysticism, literature, symbolism, and the Kabbalah, thru 3/6. Forum, 1018 Madison (772-7666).

ELAINE LORENZ—Pedestal-sized copper sculptures that are hammered and heavily textured, thru 3/2. Urdang, 23 E. 74th (288-7004).

TIM LOVEJOY/JOHN HALL—Drawings and watercolors depicting scenes in Egypt/Abstract photographs. Thru 3/2. Facade, 1044 Madison (744-4997).

MARYAN—Expressionistic figure paintings, from 1927-1977, by a Polish emigre who was once interned in concentration camps, thru 3/2. At Bernard, 33 E. 74th (988-2050), and Frumkin, 50 W. 57th (757-6655).

HENRI MATISSE—Drawings, 2/13-3/6. Goodman, 1020 Madison (772-2288).

J.J.P. OUD—Architectural drawings from 1915-1958, thru 2/23. Prakapas, 19 E. 71st (737-6066).

PHILIP PEARLSTEIN—Recent paintings and watercolors of figures, thru 3/9. Hirschl & Adler Modern, 851 Madison (744-6700).

THEODOROS STAMOS—Abstract paintings and works on paper from the 'eighties, thru 2/16. Kouros, 831 Madison (879-5454).

FRANK STELLA—Recent relief paintings, thru 2/23. Knoedler, 19 E. 70th (794-0550).

JANE SWAVELY—Abstract paintings that combine expressionistic gestures with subtle nuances of color, thru 3/2. CDS, 13 E. 75th (772-9555).

NOT VITAL—Abstract animal forms in hydrostone and cast bronze sculptures, plus large drawings in oil on paper, thru 3/2. Willard, 29 E. 72nd (744-2925).

MARY JOAN WAID—Eleven pastel self-portraits entitled "Dream Series," thru 3/2. Einstein, 1018 Madison (628-8782).

57th Street Area

JOHN ALEXANDER—Recent paintings and works on paper, thru 2/23. Marlborough, 40 W. 57th (541-4900).

RONNI BOGAEV—Realist paintings depicting interiors of French and Swiss country inns, thru 3/2. French, 41 W. 57th (308-6440).

BARTON LIDICE BENES—Works that consist of ritualistic objects placed in portable museum settings and that take a humorous look at contemporary spiritualism, thru 3/2. Markel, 50 W. 57th (581-1909).

CHARLES BIEDERMAN—A survey of his relief works in painted aluminum and wood, from 1934-1984, thru 2/27. Borgenicht, 724 Fifth (247-2111).

AARON BOHROD—Imaginary still lifes and landscapes in oil on board, thru 2/27. Deutsch, 20 W. 57th (765-4722).

WARREN BRANDT/MERRILL MAHAFFEY—Still life and landscape paintings with intense, sunny colors and bold compositions/Paintings of western mountain ranges. Thru 2/27. Fischbach, 24 W. 57th (759-2345).

DEBORAH BROWN—Recent paintings loosely based on the Minnesota landscape, thru 3/2. Haber Theodore, 24 W. 57th (541-9393).

AINSLIE BURKE—Landscapes of Maine, including coastal scenes, meadows and tidal pools, thru 3/2. Kraushaar, 724 Fifth (307-5730).

PAUL CADMUS—Paintings, drawings, prints and photographs, in celebration of Paul Cadmus's 80th birthday, thru 3/2. Midtown, 11 E. 57th (758-1900).

WILLIAM CONLON—Abstract paintings with an intricate confluence of lines, planes, and patterned surfaces, thru 2/23. Emmerich, 41 E. 57th (752-0124).

JANE COUCH—Recent abstract paintings, thru 2/23. Oscarsson Hood, 41 W. 57th (750-8640).

NASSOS DAPHNIS—Abstract geometric works on paper from the '50s to the present, thru 3/8. Zarre, 41 E. 57th (752-0498).

DAVID DEUTSCH—Large-scale landscape paintings of lush nocturnal scenes, thru 3/2. BlumHelman, 20 W. 57th (245-2888).

MICHAEL DILLON—Abstract paintings, thru 2/23. Heidenberg, 50 W. 57th (586-3808).

MAURICE GOLUBOV—Figurative and abstract paintings and works on paper, from the late '20s thru the '60s, 2/16-3/14. De Nagy, 41 W. 57th (421-3780).

PAOLO ICARO—Plaster sculptures that take a variety of forms, such as a four- foot high cornucopia, and a five-and-a-half foot high rectangular pillar, thru 3/2. Tilton, 24 W. 57th (247-7480).

ALFRED LOWRY—Paintings of local scenes in New York, Mexico, Greece and Portugal, 2/12-3/2. Gallery 84, 30 W. 57th (581-6000).

ROBERT MAIONE—Romantic paintings of contemporary urban and rural landscapes, thru 2/23. Grand Central, 24 W. 57th (867-3344).

AGNES MARTIN—New paintings and watercolors that continue this artist's inquiry into the language of geometry, light, and color, thru 2/16. Pace, 32 E. 57th (421-3292).

HENRY MOORE/HELAINE BLUMENFELD—Sculpture, drawings, and prints/Abstract sculpture with organic forms. 2/15-3/16. Alex Rosenberg, 20 W. 57th (757-2700).

GEORGE NEGROPONTE—Abstract paintings that are evocative of landscapes, thru 3/2. Alexander, 20 W. 57th (757-3721).

MAN RAY—"Objects of my Affection"—original works, works in editions, drawings and photographs, thru 2/23. Zabriskie, 724 Fifth (307-7430).

LEATRICE ROSE—Paintings of this artist's studio, both interior scenes and views through the windows overlooking the Hudson River, thru 3/2. Armstrong, 50 W. 57th (582-8581).

SEAN SCULLY—Large-scale paintings with bands of color, on panels of varying depth, thru 3/2. McKee, 41 E. 57th (688-5951).

MILLARD SHEETS—Landscape paintings executed during the past two years, of California, Alaska, Tahiti, China, India, and Africa, 2/12-3/2. Kennedy, 40 W. 57th (541-9600).

MARIE STURKEN—Handmade paperworks inspired by the textures and designs of American Indian tapestries, thru 2/23. Phoenix, 30 W. 57th (245-5095).

GEORGE TOOKER—Contemporary genre paintings of figures in interiors, that express the anonymity of urban man, thru 3/2. del Re, 41 E. 57th (688-1843).

BILL TRAYLOR/ERNEST "POPEYE" REED—Paintings by a Black American folk artist (1854-1947)/Bas-reliefs and sculpture based on this artist's interest in images as diverse as those from ancient mythology to American presidents. Thru 2/28. Ross, 162 W. 56th (307-0400).

DONALD ROLLER WILSON—Recent paintings by an artist known for his portraits of imaginary Southern ante-bellum characters, this new series depicts table settings mysteriously abandoned and in complete disarray, thru 2/23. Solomon, 724 Fifth (757-7777).

FRANK LLOYD WRIGHT—Over sixty drawings from the archives of the Frank Lloyd Wright Foundation, thru 2/23. Protetch, 37 W. 57th (838-7436).

East Village

CHRIS COSTAN—Paintings and sculpture of various images such as dishes, body parts, and map fragments, put together as a metaphor for the order that can be made of chaos, thru 2/24. Avenue B, 167 Ave. B (473-4600).

CHRIS GRIFFIN—An installation of wooden and clay wall sculptures that create a symbolic language, thru 3/3. Pictogram, 443 E. 9th (505-5576).

RON JANOWICH—Abstract paintings on shaped canvases, 2/14-3/10. Wolff, 513 E. 6th (460-5844).

SILVIA KOLBOWSKI—Mixed-media pieces that use details from fashion photographs and mass-media advertising, thru 2/24. Nature Morte, 204 E. 10th (420-9544).

GARY KUEHN—Sculpture, paintings and drawings, 1963-1984, thru 3/9. Art Galaxy, 262 Mott (966-0426).

JULIO MATTEO—Abstract paintings and sculpture that deal with tracing the development of abstract marks into more complex symbols, thru 2/15. Smith, 339 E. 10th (473-5995).

MARK MCCLOUD—Recent sculpture, 2/14-3/9. Sharpe, 175 Ave. B (777-4622).

AMANDA PALMER—Fan-shaped wall pieces constructed of tree branches and other materials, thru 2/24. Salvador, 216 E. 10th (228-3165).

DARYL TRIVIERI—Airbrushed paintings that combine black-and-white photo-realist images of monsters set against bright-colored abstract illusionist backgrounds, thru 2/17. Semaphore East, 157 Ave. B (475-2130).

DANIEL WNUK—Marble and lead sculpture, thru 2/28. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

VITO ACCONCI—New works which join furniture and architecture as a kind of social metaphor, as the viewer becomes a participant, sitting on, and climbing over these pieces, thru 3/16. Carpenter + Hochman, 420 W. Broadway (219-0110).

DAVID ACKER—Landscapes of California, still lifes and figure compositions, thru 2/27. Prince Street, 121 Wooster (226-9402).

CARL AFFARIAN—Sculpture, painting, and drawing, thru 3/2. Germans Van Eck, 420 W. Broadway (219-0717).

PETER ALEXANDER—Underwater landscape paintings on black velvet, thru 2/23. Cowles, 420 W. Broadway (925-3500).

CATHERINE M. ALLEN—Abstract paintings, thru 2/20. Soho 20, 469 Broome (226-4167).

PHILIP ALLEN—Thick-surfaced abstract paintings incorporating Greek myths and the Old Testament as themes, thru 3/3. Esman, 121 Spring (219-3044).

JOHN ARMLEDER—Furniture sculpture with abstract painting on it, thru 2/28. Gibson, 568 Broadway (925-1192).

RICHARD ARTSCHWAGER—New works, thru 2/23. Castelli, 402 W. Broadway (431-5160).

NOAH BAEN/KAREN SCHMECKPEPER—A collaborative installation entitled "Sown & Woven," thru 2/24. 22 Wooster (431-6445).

ROBERT BEAUCHAMP/SAM GILLIAM—Animal and figure studies, self-portraits, in oil on paper/New painted constructions with a jewel-like surface. Thru 3/6. Knowlton, 153 Mercer (431-8808).

ROSEMARIE BECK—Paintings based on Ovid's *Metamorphoses*, and a series of self-portraits, thru 3/2. Ingber, 460 W. Broadway (674-0101).

HAZEL BELVO/GLADYS BRODSKY—Drawings of the "Witch Tree" at the Minnesota Indian Reservation/Paintings of figures struggling with mythical animals, thru 3/2. Arbitrage, 99 Spring (334-9755).

ALFONSE BORYSEWICZ—Recent abstract paintings made while the artist was living in Japan, thru 3/9. Cutler, 164 Mercer (219-1577).

TROY BRAUNTUCH—Large-scale paintings with dark surfaces over which mysterious images are traced in sepias and deep reds, thru 2/23. Boone, 417 W. Broadway (431-1818).

PIZZI CANNELLA—Paintings that evoke the poetry in daily life, using a familiar image, such as a dress, as a symbol of nostalgia, thru 2/28. Nosei, 100 Prince (431-9253).

CECILY CECIL—Neo-expressionist paintings inspired by Paris, thru 3/9. Starkman, 465 W. Broadway (228-3047).

EARL CHILDRESS—Large-scale constructions of canvas, wood, polyurethane foam, plexiglass and other materials, thru 3/3. 101 Wooster (219-2790).

EMILIO CRUZ—Figurative paintings, thru 2/23. Alternative Museum, 17 White (966-4444).

LYNN CURLEE—Paintings based on woodcuts of horses by a student of Albrecht Durer's, on the myth of Pegasus and Icarus, and other historical sources, thru 2/24. Henoch, 80 Wooster (966-0303).

RONNIE CUTRONE—New paintings and watercolors, 2/16-3/16. Shafrazi, 163 Mercer (925-9732).

DAN DAILEY/LINDA MACNEIL—Social commentary in whimsical glass sculptures and wall reliefs/Constructed glass vessels with sleek architectural forms. Thru 2/24. Heller, 71 Greene (966-5948).

JEFF GOMPERTZ—Oil and wax paintings with imagery that refers to architecture and machinery, thru 2/23. Bouckaert, 100 Hudson (925-6239).

DAVE HORNER—Assemblages and photographs with a sense of poetic irony, 2/12-3/16. Herlin, 68 Thompson (431-8732).

MICHAEL HURSON—28 recent works, including drawings and monotypes, incorporating such unlikely images as columns, planks of wood, slippers and coat hangers, thru 3/2. Cooper, 155 Wooster (674-0766).

MEL KENDRICK—Wooden sculptures that are laminated, drawn on and carved, ranging in height from one to five feet, thru 3/30. Weber, 142 Greene (966-6115).

STEPHEN LORBER—Still life paintings with quilts as central images, thru 3/6. Milliken, 98 Prince (966-7800).

DON MACLEAN—Recent sculpture with sexual and political overtones, thru 2/28. Windows on White, 62 White (890-1235).

JAN MULLER—Large-scale figurative paintings and landscapes completed during the last two years of this artist's life, thru 2/23. Oil & Steel, 157 Chambers (964-1567).

MILO REICE—New paintings and works on paper depicting *Aesop's Fables* and African motifs, thru 2/23. Toll, 146 Greene (431-1788).

MARGOT RUBIN—Paintings and pastel drawings of mysterious landscapes, thru 2/27. First Street, 386 W. Broadway (226-9011).

RHONDA SCHALLER—Wall sculptures and paintings, 2/12-3/2. Ceres, 91 Franklin (226-4725).

MARK SCHWARTZ/MARK KOSTABI—Large-scale abstract oil paintings, some with a single symbolic shape, others with groups of shapes/Whimsical drawings that depict this artist's vision of modern man. 2/13-3/9. Semaphore, 462 W. Broadway (228-7990).

PHILIP SMITH—Complex, carefully-rendered paintings that refer to the history and spirituality of ancient civilizations, thru 3/2. Art Palace, 611 Broadway (473-3178).

ROBERT SMITHSON—His eccentric early works, paintings from 1959-1962, that mix imagery from the archaic past, popular culture and science fiction, pointing towards motifs evident in his later earthworks, such as *Spiral Jetty*, thru 3/2. Brown, 100 Greene (219-1060).

VOLKER TANNERT—Romantic landscape paintings that began as an hommage to the 19th century German Romantic painter, Kaspar David Friedrich, thru 2/23. Sonnabend, 420 W. Broadway (966-6160).

SUSANA TORRE/ALLAN WEXLER—An installation that consists of a full-scale working model of an unbuilt architectural project/Models, photographs, drawings and a full-sized "Beach Building." Thru 2/16. Feldman, 31 Mercer (226-3232).

HARVEY TULCENSKY—Abstract paintings with rhythmic patterns, strong primary colors, 2/15-3/16. Stoler, 13 White (966-5090).

DAVID WEINRIB—Four large-scale abstract paintings in metallic pigments, thru 2/27. Hutchinson, 138 Greene (966-3066).

JAY WEISS—Still lifes and landscapes in intense colors, thru 2/23. Christian, 90 Prince (431-8601).

LINDA WHITAKER—Abstract landscape paintings with tree forms as the central images, thru 2/23. Condeso/Lawler, 76 Greene (219-1283).

Other

ROMARE BEARDEN—35 selected prints in a show entitled, "Black Roots, Jazz Music, Universal Myth," thru 3/3. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731).

ALEX KATZ—One colossal-sized painting in four panels, of eight female friends in bathing suits, thru 2/22. Cooper Union, Third Ave. at 7th St. (254-6300).

COLIN LEE/ARLAN HUANG—Paintings that juxtapose mass culture images from television and movies with recognizably Asian themes and personalities/Dark, moody abstract paintings inspired by Mexican murals, Cuban poster art and Chinese peasant painting. Thru 3/1. Basement Workshop, 22 Catherine (732-0770).

ILONA MACK-PACHLER—Tapestries and watercolors by an Austrian artist, thru 3/1. Austrian Institute, 11 E. 52nd (759-5165).

TED ROSENTHAL—New sculpture, made of component shapes of cut, textured steel and discarded gas cylinders, welded together in an open network of lines and planes, 2/15-3/16. Ala, 32 W. 20th (741-3344).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Selections from the gallery collection, including work by Benton, Burchfield, O'Keeffe, Vickrey, others; thru 2/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). "Aymara Weavings"—ceremonial textiles of colonial and 19th century Bolivia; thru 3/3.

ERICSON—23 E. 74th (737-6155). Works that explore myths in contemporary terms, by Kronemeyer, Kunz, Pihlblad, thru 3/6.

GRAHAM—1014 Madison (535-5767). American still lifes by Alexander, Benton, Cope, Glintenkamp, others; thru 3/2.

I.B.M. GALLERY OF SCIENCE AND ART—Madison at 56th (407-6100). 100 scroll paintings by five Chinese artists, thru 3/2.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; thru 3/16.

MATHES—851 Madison (249-3600). "Correspondences: European and American Affinities," with works by Baziotes, Cezanne, Demuth, Klee, Marin, others; thru 3/9.

MCCARRON—1014 Madison (772-1181). Prints and drawings with musical themes, by artists from the 16th to 20th centuries; thru 3/1.

ROLLY-MICHAUX—943 Madison (535-1460). Graphic works by Appel, Calder, Delaunay, McKnight, Miro, Vasarely, plus sculpture by Berrocal, Wilson, thru 2/28.

SILBERBERG—16 E. 79th (861-6192). Small and large sculptures by Moore, works on paper by Bacon, Christo, Miro, Picasso, others; thru 3/2.

SPANIERMAN—50 E. 78th (879-7085). American still lifes by Chase, Demuth, Haberle, LaFarge, others; thru 3/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Drawings by Baselitz, Penck, Rainer, Richter, thru 3/2.

BASKERVILLE + WATSON—24 W. 57th (582-0058). Group show of gallery artists, thru 3/2.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Klinger, Martin, Redon, others; thru 3/16.

HERSTAND—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; thru 3/2.

PEARL—38 E. 57th (838-6310). "Between Abstraction and Reality," with works by Amenoff, Dove, Graves, Hartley, Jensen, Krasner, others; thru 3/2.

SCHOELKOPF—50 W. 57th (765-3540). Recent American portraiture by Aponovich, Arneson, Gillespie, Grausman, Shikler, Wiesenfeld, others; thru 2/27.

SEGAL—63 E. 57th (486-2297). Works by gallery artists, including Blount, Coe, Dawson, Raburn, others; thru 2/28.

ST. ETIENNE—24 W. 57th (245-6734). Works by Expressionists, including Gerstl, Klimt, Kokoschka, Schiele, others; thru 3/23.

WUNDERLICH—41 E. 57th (724-8778). Currier and Ives prints, thru 3/16...American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

East Village

CHRISTMINSTER—336 E. 5th (475-8369). Figurative works by Ellis, Rice, Stringer, Tischler; thru 3/3.

CIVILISATION—78 Second Ave. (254-3788). Small paintings, drawings and sculpture priced under $200, by Albert, Christo, Dalby, Grove, Gianakos, Red Spot, others; thru 2/26.

INTERNATIONAL WITH MONUMENT—111 E. 7th (420-0517). Works by Artschwager, Dunham, Kendrick, Newman, Richter; thru 2/28.

PAINTING SPACE 122—150 First Ave. (228-4249). "Spirit"—works that express the spirituality of women, by Bourgeois, Chalfin, Ellwood, Laufer, others; thru 2/24.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Installations utilizing film and slide projections, by Barry, Brandl, Carpenter, Rubin; thru 2/23.

BAUM—109 Hudson (219-9854). Photographs, paintings, drawings and sculpture which use planes and trains as imagery, by Agresti, Baron, Elozua, Hannah, others; thru 3/9.

BOWERY—121 Wooster (226-9543). Paintings by Davis, Lapresti, Osterman, Rosenthal; thru 2/27.

CLOCKTOWER—108 Leonard (233-1096). Works by artists-in-residence, including Adkins, Desiderio, Horvath, Pfaffman, Wojnarowicz, others; thru 3/3.

HAND IN HAND—568 Broadway (219-1844). "Recalling the Fifties and Sixties," with paintings by Bluhm, Hesse, Johnson, Leslie, Stankiewicz; plus recent paintings by Milton Resnick; thru 2/28.

HOFFMAN—429 W. Broadway (966-6676). Early and recent work by Nice, Okulick, Owen, Plagens, Sullivan, Tworkov, Wofford; thru 2/21.

HUDSON CENTER—105 Hudson (966-1399). Landscape paintings by Carsman, Di Giorgio, Herman, Hornak, Knigin, Zago; thru 3/2.

MEISEL—141 Prince (431-4688). "Abstract Painting, Redefined," with works by Amenoff, Barth, Buchwald, Held, LaNoue, Plagens, Stephan, Zakanitch, others; 2/16-3/23.

THORP—103 Prince (431-6880). Abstract paintings by Baumgardner, Hennessy, Hitch, Wofford; thru 3/2.

22 WOOSTER—(431-6445). A juried exhibition of drawing and painting by alumni of the School of Art & Design, Pratt Institute, 1960-1983; thru 2/21.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Allan D'Arcangelo; thru 2/17.

WASHBURN—113 Greene (966-3151). "Action/Precision: 1980-85" —paintings by Bluhm, Goldberg, Hartigan, Held, Leslie, Mitchell; thru 2/23.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). *Figurative paintings by Ayiter,* Sacknowitz, Serrano, Shottenkirk, Sitaras; thru 3/2.

80 WASHINGTON SQUARE EAST—(598-2163). 9th annual "Small Works" competition; thru 3/1.

GREENWALD—181 Mott (219-1642). Abstract paintings by Dona, Hughes, Mekul, Palmer, Saulson, Seidl, Wang, Wasserman; thru 2/20.

GREY ART GALLERY—33 Washington Place (598-7603). "Action/Precision: The New Direction in New York 1955-60"—works by Bluhm, Goldberg, Hartigan, Held, Leslie, *Mitchell; thru 2/23.*

LEVER HOUSE—390 Park (288-7650), Mon.-Fri. 10-5, Sun. 1-5."Art and the Environment"—maquettes, drawings and photographs by 33 artists, including Aycock, Christo, Holt, Kozloff, others; thru 3/10.

PELLICONE—47 Bond (475-3899). Works by Ames, Baldasanno, Grayson, Martinez, Onecat; thru 2/23.

PRATT MANHATTAN CENTER—160 Lexington (718-636-3517). Paperworks by Cole, Fortgang, Gellis, Michael, Mutter, Neblett, Pastor, Rose, Sonenberg; 2/11-3/9.

P.S. 1—46-01 21st St., L.I. City (718-784-2084). Nine artists selected by writer/critic Lisa Liebmann, plus video, film, fashion, special projects and an exhibition focusing on the collaborations of artists and writers; thru 3/10.

TOWER—45 W. 18th (620-0505). Works by Elaine, Feher, Richardson, Ruhs, Spindler; thru 2/23.

Photography

JAMES BALOG/PAUL CAPONIGRO—Photographs of hunters in the American Northwest/200 images from his thirty-year career, including photographs of New England woodlands, Stonehenge, Southwest desert landscapes. Thru 2/17. I.C.P., 1130 Fifth (860-1783).

RALPH BARTHOLOMEW—Early advertising photographs made for the Eastman Kodak Company, thru 3/2. Wolf, 30 W. 57th (586-8432).

HENRI CARTIER-BRESSON—Some of his best-known images, covering a period of 40 years, thru 3/3. Miller, 38 E. 57th (319-1800).

CHUCK CLOSE—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, thru 2/16. Pace/MacGill, 11 E. 57th (759-7999).

DOUGLAS FAULKNER—Underwater photographs of marine life, thru 3/4. Overseas Press Club, 52 E. 41st (757-9255).

BERNARD J. FERNANDEZ—Photographs of the "silent majority," thru 2/28. New School, 66 W. 12th (741-5687).

JAMES FRIEDMAN—"Poland 1983"—color photographs of Auschwitz, Majdanek, Treblinka, thru 3/2. Urdang, 23 E. 74th (288-7004).

GEORGE HURRELL—*Vintage photographs of* Hollywood celebrities, thru 2/28. Dyansen, 11 E. 57th (489-7830).

LEDEL—168 Mercer (966-7659). "Cuba: A View from Inside, Photographs from 1959-1984;" thru 2/24.

LIGHT—724 Fifth (582-6552). "Two's Company"—photographs of couples by Arbus, Brassai, Callahan, Frank, Penn, Sander, others; thru 3/2.

ROBERT MAHON—Large-scale photomontages from 1980-1984, including the 216-image portrait of John Cage, *the Statue of Liberty, and the New York Public* Library, thru 2/28. Twining, 568 Broadway (431-1830).

STEPHANIE MARCUS—Cibachrome prints of Alaska, thru 2/24. Belanthi, Court at Pacific, Brooklyn Heights (718-855-2769).

JOAN MOSS—Infrared images of women, thru 2/27. Manes, 177 Prince (505-5722).

MARK PERROTT—Portraits of tattooed people, 2/9-3/2. Harris, 383 W. Broadway (431-3600).

AUGUST SANDER/HELMAR LERSKI—Photographs of hands from his series, "The Organic & Inorganic Tools of Man," begun in the 1920's/Two series of portraits entitled, "Arabs and Jews," 1931-35, and "The Metamorphosis Through Light,"1936. Thru 2/23. Sander, 51 Greene (219-2200).

LAYLE SILBERT—Black-and-white photographs of writers, thru 3/2. Photographics Unlimited, 43 W. 22nd (255-9678).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, thru 2/24. I.C.P., Fifth Ave. at 94th (860-1777).

STALEY-WISE—177 Prince (777-1590). Portraits of artists by Blumenfeld, Brassai, Dahl-Wolfe, Horst, Mapplethorp, others; thru 3/2.

LOUIS STETTNER/CARL PERUTZ—Black-and-white photographs of street people, still lifes, taken in Paris and New York, from 1940-1983/Portraits of film stars. 2/13-3/9. Neikrug Photographica, 224 E. 68th (288-7741).

LEON C. YOST—Paired cibachrome photographs of early North American pictographs and the rugged canyon country where they were found, thru 2/17. Noho, 168 Mercer (219-2210). .

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. For the Floor: An International Exhibition of Contemporary Artists' Rugs

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Titian Ramsay Peale, 1799-1885; thru April.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan...Power and Gold: Jewelry from Indonesia, Malaysia and the Philippines; 2/14-4/29.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Puerta del Caribe (Door to the Carribean): Paintings by Jan D'Esopo; thru 3/20.

BROOKLYN MUSEUM—*200 Eastern Pkwy.* (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3...Francois Morellet: Systems; thru 3/17... Lee Krasner: Works on Paper; thru 2/25... The Brueghel Series (A Vanitas of Style): an installation by Pat Steir; thru 2/18.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...Embellished Calendars; thru 2/24...Fabled Cloth: Batik from Java's North Coast; thru 4/28...Chinese Gold and Silver *from the Tang Dynasty (A.D. 618-907) in American* Collections; thru 4/21...Cut Paper; 2/12-5/12.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students & seniors $1.75. (Free Tues. 5-8). Modern Masters-...Kandinsky in Paris: 1934-1944; 2/15-4/14...Collection Gallery: Jiri Kolar; 2/15-4/14.

JEWISH MUSEUM—*Fifth Ave.* at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring-'85...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...The National Jewish Archive of Broadcasting - Television Moments 1948-1984; 2/17-Summer'85.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paint*ings, furniture, porcelain, bronzes, and jewelry...* Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. .... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/31...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 3/10...Photographs from the Museum's Collections; thru 3/17...Man and the Horse; thru 9/1...The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1...Weavings from the Micronesian Islands; thru 5/5...The Age of Caravaggio; thru 4/14...Early German Drawings, 1400-1600, from the Metropolitan Museum; 2/13-4/21... **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), *Tues.-Sat. 10:30-5,* Sun. 1-5. $2.50 *suggested* donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Hallmark Hall of Fame: *A Tradition of Excellence;* thru 4/18...KTLA: West Coast Pioneer; thru 3/15.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr. ..*Cream of the Crop: The New* Couture; thru 6/16...Cityscapes: Prints and Drawings by Gerald K. Geerlings; thru 3/31...Games New Yorkers Play: A Salute to the New York Toy Fair.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). *Daily 11-6, Thurs. til 9. Closed Wed.* $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). New West Wing. . ..From the Gilman Collection: Photographs Preserved in Ink; thru 2/26.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection...160th Annual Exhibition; thru 3/9.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Fire*fighting on Parade: 1700-1865... Baroness Hyde de* Neuville: Sketches of America, 1807-1822; thru 3/17...Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 3/31...Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—*Central Research* Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9...Literary Gifts; thru 5/31...Women of Courage; thru 2/28...New Acquisitions: Prints and Photographs; thru 5/17.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American *Art: Highlights of the Permanent Collection...* Calder's Circus. . . ..The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky: Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). The Box Transformed; 2/15-4/25.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 2/13 at 10 & 2: Coins. On view from 2/7. 2/14 at 2: Coins. On view from 2/12. 2/15 at 10 & 2: 19th Century European Paintings, Drawings and Watercolors. On view from 2/9. **East,** 219 E. 67th St. (570-4141). 2/12 at 11&2:30:On the premises at 15 State St. B'klyn. Marine Paintings, Ship Models and Maritime Objects from the Collection of the Seamen's Church Institute *of New York. On view from 2/8. 2/13 at 10:* Furniture, Paintings, Decorative Objects and Photographs. On view from 2/9. 2/14 at 10: 19th & 20th Century American and European Paintings. On view from 2/9.

DOYLE—175 E. 87th St. (427-2730). 2/13 at 10: *Furniture and Decorations featuring an Important Group* of Clocks including property sold by order of the Trustees of the North Carolina Museum of Art. On view from 2/9.

PHILLIPS—406 E. 79th St. (570-4830). 2/13 at 11: *Furniture and Decorations. On view from 2/9.*

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 2/12 at 2, 2/13 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 2/8. 2/13 at 10:15 & 2: Important 19th Century European Paintings, Draw*ings, and Watercolors. On view from 2/7.* 2/14,15,16 at 10:15 & 2: Property from the Fowler Museum, sold for the Benefit of the University of California, Los Angeles. On view from 2/6.

RADIO HIGHLIGHTS

Wed., Feb. 13

3:00/WNCN—Bach: Cto for Violin in E; **Chopin:** Polonaise in A-Flat, Op.53, "Heroic."

WNYC—Carnegie Hall/Rockefeller American Music Competition—highlights from past years.

4:04/WQXR-AM/FM—Handel: Cto Grosso in d, Op.6; **Foote:** 3 Pieces for Cello & Piano, Op.1.

5:00/WNCN—Scriabin: Fantasia in b, Op.28; **Corelli:** Cto Grosso in F, Op.6, #2; **Liszt:** Hungarian Rhapsody #12 in c-sharp; **Handel:** Sonata for Flute & Continuo in C, Op.1, #7.

6:00/WNCN—Vivaldi: Cto for Oboe, Strings & Continuo in C; **Mussorgsky:** Night on Bald Mountain; **A. Marcello:** Cto for Oboe in c.

7:00/WNYC—Griffes: The Pleasure Dome of Kubla Khan; **Ives:** 3 Places in New England.

7:03/WQXR-AM/FM—Schubert: 5 Minuets and 6 Trios for Strings; **Bizet:** March and Danse Bohemienne from The Fair Maid of Perth; **Rameau:** 5th concert from Pieces de Clavecin.

8:00/WNYC—Meet the Composer. Interview with Aaron Copland.

8:05/WQXR-AM/FM—Handel: Organ Cto in d, Op.7; **Schoenberg:** Verklarte Nacht.

9:00/WNCN—Enesco: Roumanian Rhapsody in A, Op.11, #1; **C.P.E. Bach:** Cto for Keyboard in d; **Liszt:** Cto in the Hungarian Style.

Thurs., Feb. 14

3:00/WNCN—Waldteufel: Waltz, "Mon reve"; **Wagner:** Siegfried Idyll; **Ravel:** Bolero; **Trad.:** English Folk Song: "The Lover's Ghost."

4:04/WQXR-AM/FM—Grieg: Peer Gynt Suite #1; **Bach:** From the Anna Magdalena Notebook; **Mozart:** 5 Country Dances.

5:00/WNCN—Rachmaninoff: For a life of pain I have given my love, Op.8, #4; **Faure:** Songs "Apres un reve," "Nell."

6:00/WNCN—Tchaikovsky: Romeo and Juliet; **Liszt:** Annees de pelerinage, #2: Sonetto 104 del Petrarca; **Liadov:** The Enchanted Lake.

7:00/WNYC—Waller: Ain't Misbehavin; **Bernstein:** Facsimile; Sarah Vaughan Sings Duke Ellington.

7:03/WQXR-AM/FM—C.P.E. Bach: Sym #2 in E-Flat; **Ravel:** Valses nobles et sentimentales; **Granados:** Spanish Dance #12 in a.

8:00/WNYC—ASCAP Young Composers Award Winners Concert. **Lang:** Illumination Rounds; **Kelley:** Trio for Violin, Viola & Cello; **Lifchitz:** Yellow Ribbons #2; **Steiger:** Quintessence.

8:05/WQXR-AM/FM—Handel: Ode for St. Cecilia's Day.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. With violinist Ani Kavafian, violinist Ida Kavafian, pianist Jonathan Feldman. **Mozart:** Duo for Violin & Viola in B-Flat; **Moszkowski:** Suite for 2 Violins & Piano in g, Op.71.

Fri., Feb. 15

3:00/WNCN—Dukas: The Sorcerer's Apprentice; **Molique:** Concertino for Oboe & Orch in g; **Dvorak:** Noonday Witch, Op.108.

WNYC—Carnegie Hall/Rockefeller American Music Competition—highlights from past years.

4:04/WQXR-AM/FM—Tchaikovsky: 1812 Overture; **Haydn:** Divertimento in E-Flat for Winds; **Albinoni:** Cto a cinque in f, Op.5.

5:00/WNCN—C.P.E. Bach: Sym #3 in F; **Saint-Saens:** Havanaise, Op.83; **Boyce:** Sym #7 in B-Flat; **Telemann:** Cto Sonata for Trumpet, Strings & Harpsichord in D.

6:00/WNCN—Vivaldi: Il Pastor Fido: Sonata for Flute & Continuo in C, Op.13, #5; **Ravel:** Introduction & Allegro; **Dvorak:** Othello Ov, Op.93.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Haydn: Cto Grosso in F, Op.6; **Haydn:** Divertimento in B-Flat for Oboe & Strings; **Lehar:** Gold and Silver Waltz.

8:00/WNCN—Beethoven: Leonore Ov #3, Op.72b; **Corrette:** Gloria in Excelsis.

WNYC—Reich: The Desert Music, excerpts.

8:05/WQXR-AM/FM—Handel: Trumpet Cto #10 in g; **Vaughan-Williams:** Sym #6 in e.

9:00/WNCN—Telemann: Sonata for 2 Flutes in A, Op.2, #5; **Ravel:** Daphnis et Chloe: Suite #2; **Haydn:** Qt in E-Flat, Op.2.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Gunther Herbig, conductor. With violinist Henryk Szeryng. **Wagner:** Violin Cto in D, Op.77; **Brahms:** Sym #9 in e.

Sat., Feb. 16

10:00 a.m./WNCN—B. Marcello: Sonata for Flute & Continuo in F; **Wagner:** Tristan and Isolde: Prelude and Liebestod; **F.X. Mozart:** Grande Sonata in E, Op.19.

WNYC—Lewis: In Memoriam; **Glass:** Glassworks, excerpts; **Ives:** Songs.

10:04 a.m./WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat; **Geminiani:** Cto Grosso in e, Op.3; **Ravel:** Une Barque sur l'ocean from Miroirs; **Bach:** Fugue in g.

11:00 a.m./WNCN—Respighi: Ancient Airs and Dances: Suite #3; **Saint-Saens:** La Muse et le Poete for Violin & Cello, Op.132.

1:00/WNYC—Americathon '85. Live from Manhattan's New School Auditorium. A day of free performances and discussion by American composers. Scheduled guests include Elliott Carter, Philip Glass, Peter Gordon, David Hykes, Leroy Jenkins, Scott Johnson, Tania Leon, Charlotte Moorman, Daniel Ponce, Sphere, Henry Threadgill, Ellen Taafe Zwilich. Hosted by Nancy Shear.

WQXR-AM/FM—Metropolitan Opera Broadcast. **Wagner:** Lohengrin. With sopranos Anna Tomowa Sintow and Eva Morton, tenor Placido Domingo, baritone Donald McIntyre, bass Aage Haugland, conducted by James Levine.

2:00/WNCN—J. Strauss Jr.: Banditen-Galopp Polka, Op.378. **Bruckner:** Sym #9 in d.

4:00/WNCN—Debussy: Sonata for Cello & Piano in d; **Leclair:** Sonata for Flute in G, Op.2, #5; **Schubert:** German Dances, Op.33; **Borodin:** Prince Igor: Overture.

5:40/WQXR-AM/FM—Beethoven: Numbers 9-10 from 12 Minuets; **Scarlatti:** Sonata in D; **Dvorak:** Legend #3; **Bach:** Fugue in g; **Mozart:** Sym #38 in D.

6:00/WNCN—Offenbach: La Belle Helene: Ov; **Wagner:** Gotterdammerung: Dawn and Siegfried's Rhine Journey; **Svendsen:** Carnival in Paris, Op.9; **Geminiani:** Cto Grosso in D, Op.7, #1; **Sibelius:** Canzonetta, Op.62A.

7:00/WNCN—Anniversary Concert. Luigi Boccherini and Andres Segovia. **Purcell:** Guitar Works; **Ponce:** Sonata #3: First movement; **Boccherini:** Stabat Mater: Stabat Mater; **Sor:** Sicilienne in d: Introductions and Variations on "Malbrough s'en va-t-en guerre."

8:00/WNCN—Artist's Image. Eugene Ormandy, conductor. **Sibelius:** Four Legends from the Kalevala, Op.22, #3 "Lemminkainen in Tuonela."

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition for Verdian Voices, in Busseto, Italy.

WNCN—Saturday Night Opera. **Beethoven:** Fidelio, Op.72 (Rysanek, Seefried, Haefliger, Fischer-Dieskau, Engen, Bavarian Radio Sym Orch/Fricsay).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor. With violinist Edith Peinemann. **Dvorak:** Scherzo Capriccioso, Op.66; **Pfitzner:** Violin Cto; **Brahms:** Sym #2 in D, Op.73.

9:30/WKCR—Saturday Night at the Opera.

Sun., Feb. 17

9:04 a.m./WQXR-AM/FM—Haydn: Sym #84 in E-Flat; **Tchaikovsky:** Suite #4 in G; **Dohnanyi:** Serenade in C, Op.10.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Handel Variations, Op.107; **Arnold:** Serenade for Guitar and String Orch.

WNYC—Bristow: Andante et Polonaise; **Foote:** Sonata in g for Violin & Piano; **Copland:** Danzon Cubano.

12:00/WNYC—Chamber Music Society of Lincoln Center. With violinist Ida Kavafian, percussionist Richard Fitz. **Mozart:** Sonata for 2 Pianos in D; **Brahms:** String Sextet #1 in B-Flat, Op.18; **Ravel:** Sonata for Violin & Cello.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. With pianist Cecile Licad. **Schumann:** Cto for Piano in a, Op.54; **Schubert:** Sym #9 in C, "Great."

2:05/WQXR-AM/FM—Italy in Music. The story of Pergolesi.

3:00/WNCN—Haydn: Sym #25 in C; **Chabrier:** Gwendoline: ov; **Mozart:** Sonata for Piano #9 in D.

3:04/WQXR-AM/FM—New York Philharmonic. Hans Werner Henze, conductor. **Penderecki:** "Tristan"; **Henze:** Preludes for Piano, Tape & Orchestra; **Penderecki:** Sym #11.

5:00/WNCN—Rimsky-Korsakov: Capriccio Espagnol, Op.34; **Fux:** Il Testamento di Mostro Signor Gesu Christo; **Sibelius:** Finlandia, Op.26.

7:00/WNCN—Anniversary Concert. Arcangelo Corelli and Henri Vieuxtemps. **Vieuxtemps:** Cto for Violin #5 in a, Op.37; **Corelli:** Trio Sonata in F, Op.4, #7.

8:00/WNCN—The Los Angeles Philharmonic. **Berio:** Bewegung; Voci; Sinfonia.

8:05/WQXR-AM/FM—Delta Opera House. **Gounod:** Mireille (Freni, Vanzo, van Dam, Toulouse Capitole Orchestra/Plasson).

Mon., Feb. 18

3:00/WNCN—Mozart: Serenade #13 in G, "Eine Kleine Nachtmusik"; **Vaughan Williams:** Lark Ascending; **Haydn:** Sonata for Piano #53 in e.

4:04/WQXR-AM/FM—Tchaikovsky: Ov in c; **Faure:** Dolly Suite; **Hassler:** 3 Intradas; **Lehar:** Waltzes from Giuditta.

5:00/WNCN—J. Strauss Jr.: Emperor Waltz, Op.437; **Turina:** Oracion del Torero, Op.34; **Liszt:** Mephisto Waltz #1; **Weber:** Sonata for Cello & Piano in A.

6:00/WNCN—Berlioz: Les Troyens: Royal Hunt and Storm; **Mozart:** German Dances; **Copland:** Four Piano Blues; **Bach:** Sonata for Flute & Harpsichord #2 in E-Flat.

7:00/WNYC—Gould: Latin-American Symphonette; **Copland:** El Salon Mexico.

7:03/WQXR-AM/FM—Ibert: Divertissement; **Schubert:** Andantino Varie in b, Op.84; **Mozart:** Adagio in E.

8:00/WNYC—American Composer's Orchestra. **Hanson:** Sym #4, "Requiem"; **Roussakis:** Fire & Earth & Water & Air; **Davidovsky:** Divertimento for Cello & Orch; **Hodkinson:** Bumberboom.

8:05/WQXR-AM/FM—Handel: Double Cto #2 in F; **Ravel:** Mother Goose.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With pianist David Golub. **Schubert:** Sonata for Piano in B-Flat, Op. Posth., D.960; **Franck:** Prelude, Chorale & Fugue for Piano; **Chopin:** Nocturne in E, Op.62, #2.

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Seiji Ozawa, conductor. **Bach:** Prelude & Fugue in E-Flat; **Wilson:** Sinfonia; **Schumann:** Sym #3 in E-Flat, Op.97.

9:30/WNYC—Rorem: Design for Orch.

Tues., Feb. 19

3:00/WNCN—Bottesini: Grand Duo Concertante for Violin, Double Bass & Orch; **Liszt:** Transcendental Etudes #1-5; **Purcell:** Sonata for Trumpet with Strings & Continuo #2 in D.

WNYC—Reich: Drumming.

4:04/WQXR-AM/FM—Locatelli: Cto da camera, Op.4; **Beethoven:** Piano Sonata #24 in F-Sharp, Op.78; **Bellini:** Oboe Cto in E-Flat.

5:00/WNCN—C. Stamitz: Oboe Qt in E-Flat, Op.8, #4; **Weber:** Der Freischutz: Ov.

6:00/WNCN—Masek: Partita for 2 Oboes, 2 French Horns, and 2 Bassoons in D; **Debussy:** Prelude a l'apres-midi d'un faune.

7:00/WNCN—Grieg: Cto for Piano in a, Op.16; **Berlioz:** Romeo and Juliet, Op.17.

WNYC—Ravel: Miroirs; **Creston:** Partita for Solo Flute & Violin with String Orchestra.

7:03/WQXR-AM/FM—Brenton: La Dolores; **Faure:** Fantaisie for Piano & Orch; **L. Mozart:** Toy Symphony.

8:00/WNCN—Recital broadcast live from the WNCN Performance Studio. Emanuel Ax, pianist.

9:00/WNYC—St. Paul Chamber Orchestra. **Handel:** Solomon.

9:06/WQXR-AM/FM—Philadelphia Orchestra. Riccardo Muti, conductor. With pianist Michele Campanella. **Liszt:** Totentanz; **Berlioz:** Symphonie Fantastique, Op.14.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Feb. 13–15 and 18–19

❷ WCBS
212-975-4321
❹ WNBC
212-664-4444
❺ WNEW
212-535-1000
❼ WABC
212-887-7777
❾ WOR
212-764-7000
⓫ WPIX
212-949-1100
⓭ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Wed/Movie: Woodplum
Mon/The Grand Baby
Tue/Movie: Sugarplum
Ⓢ Thu/Dusty
Mon/Treasure of Alpheus T. Winterborn
Tue/The Young Landlords

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Thu/The Year of the Gentle Tiger
Fri/Movie: David Copperfield
Ⓢ Fri/The Righteous Apples

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Pink Panther
Ⓢ Wed/The Righteous Apples
Fri/Dusty
Mon/The Three Little Pigs

7:30
❺ Fat Albert
Ⓗ Wed/Fraggle Rock
Thu/Movie: Tough Enough
Mon/Life on Earth
Tue/Movie: South Pacific
Ⓢ Wed/Movie: Superman III
Thu/The Valentine's Day That Almost Wasn't
Fri/Treasure of Alpheus T. Winterborn

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Braingames
Fri/Movie: Second Thoughts
Ⓢ Thu/The Young Landlords
Fri/The Amazing Mr. Blunden
Mon/The Return of the King
Tue/Movie: Airplane II: The Sequel

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends
Ⓗ Wed/Movie: Crackers
Mon/Video Jukebox

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Happy Days
Ⓗ Mon/So You Wanna Be a Star?
Ⓦ Thu/Movie: The Kingfisher
Fri/Movie: D.C. Cab
Mon/Movie: To Be or Not to Be
Tue/Movie: Escape From New York

9:15
Ⓦ Wed/Movie: 48 Hrs.

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Laverne & Shirley
Ⓗ Thu/The Berenstain Bears' Comic Valentine

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
⓫ Odd Couple
Ⓗ Wed/Movie: South Pacific
Thu/Movie: The Buddy System
Fri/Movie: Timerider
Mon/Wonder of It All
Tue/Movie: WarGames
Ⓢ Wed/The Adventures of Marco Polo
Thu/Movie: Give a Girl a Break
Fri/A Cold Wind in August
Mon/Wonder Man
Tue/The Day They Robbed the Bank of England

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Take
⓫ Family

11:00
❷ The Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓦ Wed/Movie: Terms of Endearment
Thu/Movie: Baby, It's You
Fri/Movie: Second Thoughts
Mon/Movie: Without a Trace
Tue/Movie: The Man Who Loved Women

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Mon/Movie: Second Thoughts
Ⓢ Thu/Movie: The Black Stallion Returns
Fri/Kidco
Tue/Movie: Clash of the Titans

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Thu/So You Wanna Be a Star?
Tue/Kidco
Ⓢ Wed/The Hasty Heart
Mon/Movie: Yentl

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: The War Between the Tates (1976). Elizabeth Ashley, Richard Crenna.
Thu/Movie: Lovers and Other Strangers (1970). Gig Young, Anne Meara, Cloris Leachman.
Fri/Movie: Marriage on the Rocks (1965). Frank Sinatra, Deborah Kerr, Dean Martin.
Mon/Movie: Exo-Man (1977). David Ackroyd, Harry Morgan, Jose Ferrer.
Tue/Movie: The Virgin Queen (1955). Bette Davis, Richard Todd, Joan Collins.
Ⓗ Wed/Willie Nelson's Texas Bash
Ⓢ Tue/Movie: The Black Stallion Returns

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓗ Thu/Movie: Yentl
Ⓦ Thu/Movie: The Man Who Loved Women
Fri/Movie: Children of the Corn
Mon/Movie: Cheech & Chong's Still Smokin'
Tue/Movie: Bad Boys

1:15
Ⓦ Wed/Movie: Escape From New York

1:30
❷ As the World Turns
Ⓗ Wed/Movie: WarGames
Fri/Video Jukebox
Mon/The Buddy System

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Fri/Wonder of It All
Tue/Movie: Yentl
Ⓢ Tue/Movie: Crackers

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Tom and Jerry
Ⓢ Mon/Give a Girl a Break

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Superfriends
Ⓢ Wed/A Tale of Four Wishes
Fri/The Treasure of Alpheus T. Winterborn
Ⓦ Wed/Movie: 48 Hrs.
Thu/Movie: The Kingfisher
Fri/Movie: D.C. Cab
Mon/Movie: To Be or Not to Be
Tue/Movie: Escape From New York

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff
Ⓗ Wed/Movie: Hammett
Thu/Movie: Tough Enough
Fri/Not *Necessarily* the News
Mon/Video Jukebox

4:00
❷ Rockford Files
❹ Love Connection (except Tue)
Tue/Out of Time
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed/Movie: Captains and the Kings. Richard Jordan, Vic Morrow. Part 3.
Thu/Movie: Captains and the Kings. Part 4.
Fri/Movie: Captains and the Kings. Part 5.
Mon/Movie: Beyond the Door (1974). Juliet Mills, Richard Johnson. A woman becomes pregnant with a fetus possessed by the Devil.
Tue/Movie: Don't Look in the Basement (1972). William McGee, Annie MacAdams. A horror thriller about inmates of an insane asylum.
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Wed/Movie: David Copperfield
Mon/The Grand Baby
Ⓢ Wed/Snow White and the Seven Dwarfs
Thu/The Young Landlords
Fri/The Righteous Apples
Mon/Treasure of Alpheus T. Winterborn
Tue/The Righteous Apples

4:30
❹ People's Court (except Tue)
❺ Brady Bunch
❼ New $100,000 Name That Tune
⓫ Happy Days
Ⓗ Tue/The Berenstain Bears' Comic Valentine
Ⓢ Fri/The Brass Ring

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard (except Fri)
Fri/Thundercats
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
Ⓗ Tucker and the Horse Thief
Ⓢ Wed/The Righteous Apples
Mon/The Return of the King
Ⓦ Wed/Movie: Without a Trace
Thu/Movie: Somewhere in Time
Fri/Movie: Dusty
Mon/Movie: Electra Glide in Blue
Tue/Movie: The Brass Ring

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Wed/Fraggle Rock
Thu/The Year of the Gentle Tiger
Fri/Fraggle
Mon/So You Wanna Be a Star?

Evening, Feb. 13–15 and 18–19

Wed., Feb. 13

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonesteel
㉛ European Journal
Ⓗ *Movie: Crackers*

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ News 9: Prime Time
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie:** Terms of Endearment

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ **Basketball:** Knicks vs. Phila. 76ers
⓫ News
㉑ Long Island Report
㉛ Ski Week
Ⓗ Braingames

8:00
❷ Charles in Charge
❹ Smurfily Ever After
❺ PM Magazine
❼ Fall Guy
⓫ **Movie:** In the Heat of the Night (1967). Sidney Poitier, Rod Steiger, Warren Oates, Lee Grant. A police chief and a black detective join forces to solve a murder in a small Mississippi town.
⓭ National Geographic Special
㉑ All Creatures Great and Small
㉛ Eye on Dance
Ⓗ **Movie:** Dr. Detroit
Ⓝ **Movie:** The Girl From Chicago
Ⓢ **Movie:** Cujo

8:30
❷ E/R

4 I Love the Chipmunks Valentine Special
5 Rituals
31 Looking East

9:00
2 TBA
4 Facts of Life
5 Merv Griffin
7 Dynasty (cc)
13 American Playhouse
21 Sweet Sixteen
31 An Evening of Championship Skating

9:30
4 Sara
21 Butterflies
H **Movie:** 48 Hrs.
N **Movie:** Cimarron
W **Movie:** Zelig

10:00
4 St. Elsewhere
5 9 11 News
7 Hotel (cc)
21 The Bounder
31 Videoville
S **Movie:** Joysticks

10:30
9 New Wilderness
11 News
21 Only When I Laugh

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
W **Movie:** A Scent of Heather

11:30
2 Magnum, P.I.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen Show
11 Honeymooners
21 Latenight America
H Willie Nelson's Texas Bash

11:45
S The Rick and Bob Report

12 **MIDNIGHT**
7 Eye on Hollywood
9 Hawaii Five-O
11 Star Trek
13 Austin City Limits
N **Movie:** One Potato, Two Potato
S **Movie:** D.C. Cab

12:30
2 **Movie:** Die Laughing (1979). Robby Benson, Charles Durning.
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
H **Movie:** The Entity
W **Movie:** Escape From New York

1:00
7 **Movie:** Questor Tapes (1973). Robert Foxworth, Mike Farrell.
9 The Saint
11 Twilight Zone

1:30
4 News
5 Hogan's Heroes
11 News

1:45
S **Movie:** Blame It on Rio

2:00
2 News
4 Sally Jesse Raphael
5 **Movie:** The Last Angry Man (1959). Paul Muni, David Wayne, Betsy Palmer. A family doctor is persuaded to let his life story be told on a television program.
9 Joe Franklin
11 **Movie:** Blondie for Victory (1942). Penny Singleton, Arthur Lake.

2:15
W **Movie:** 48 Hrs.

2:30
4 Candid Camera

2:40
H **Movie:** Escape From New York

3:00
4 Treasure Hunt
9 **Movie:** The Thing With Two Heads (1972). Ray Milland, Rosie Grier. A bigot finds his head transplanted onto a black man's body.

3:25
S The Hasty Heart

3:30
4 Here's Lucy
11 One Step Beyond

4:00
4 Here's Lucy
11 Abbott and Costello

4:08
5 Surgsat

4:25
H **Movie:** WarGames

4:30
4 Here's Lucy
11 Biography

4:38
5 Rnsat

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Twenty-Minute Workout
9 Joe Franklin
11 News

5:50
7 Morning Stretch Theatre (cc)

Thu., Feb. 14

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Benson
13 New Jersey Nightly News
21 Barbara's World of Horses and Ponies
31 Why in the World
S Dusty

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 New Tech Times
31 News From City Hall City Comment
H The Best Legs in the Eighth Grade

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Motorweek
W Down Argentine Way

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 This Old House
H The Berenstain Bears' Comic Valentine
S The Valentine's Day That Almost Wasn't

8:00
2 Magnum, P.I.
4 The Cosby Show
5 PM Magazine
7 **Movie:** Challenge of a Lifetime. Penny Marshall. An eccentric divorced mother enters Hawaii's Ironman Triathlon competition.
9 News 9: Prime Time
11 **Movie:** Angel Dusted (1981). Jean Stapleton, John Putch. Well-adjusted teenager goes berserk after taking PCP.
13 New York's Master Chefs
21 Austin City Limits
31 The Shakespeare Plays: King John
H **Movie:** Two of a Kind
N **Movie:** The River Niger
S **Movie:** The Black Stallion Returns

8:30
4 Family Ties
5 Rituals
9 Sale of the Century
13 Innovation

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
9 **Movie:** Killjoy (1981). Kim Basinger, Robert Culp. Suspense drama about the murder of a beautiful young woman.
13 Mystery!: The Fourth Man
21 Country Express
W **Movie:** Baby, It's You

9:30
4 Night Court
21 This Old House
H **Movie:** Yentl

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Intercom: Forum on Black America
21 Frontline (cc)
N **Movie:** Le Bal
S Brothers (cc)

10:30
11 News
S Bizarre 4 (cc)

11:00
2 4 7 News
5 Taxi
9 Phil Silvers
11 Odd Couple
13 MacNeil/Lehrer NewsHour
21 The Nightly Business Report
S **Movie:** Yentl
W **Movie:** Nana

11:30
2 **Movie:** Night Heat
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen
11 Honeymooners
21 Latenight America

11:50
H **Movie:** The Buddy System

12 **MIDNIGHT**
7 Eye on Hollywood
9 Racing from Yonkers
11 Star Trek
13 Masterpiece Theatre: The Jewel in the Crown (cc)
N **Movie:** Erendira

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
9 Jackie Gleason
W **Movie:** The Man Who Loved Women

12:35
2 **Movie:** The Omega Man (1971). Charlton Heston, Rosalind Cash.

1:00
7 **Movie:** Ski Party (1969). Frankie Avalon, Dwayne Hickman.
9 The Saint
11 Twilight Zone

1:20
S **Movie:** Damien: Omen II

1:30
4 News
5 Hogan's Heroes
11 News

1:45
H **Movie:** Blame It on Rio

2:00
2 News
4 Sally Jesse Raphael
5 **Movie:** PT 109 (1963). Cliff Robertson, Ty Hardin, Robert Culp.
9 Joe Franklin
11 **Movie:** Blondie Goes to College (1942). Penny Singleton, Arthur Lake.

2:30
4 Candid Camera
W **Movie:** The Kingfisher

3:00
4 Treasure Hunt
9 **Movie:** Baron Blood (1972). Joseph Cotton, Elke Sommer.

3:15
S The Young Landlords

3:30
4 Here's Lucy
11 One Step Beyond
H **Movie:** The Big Brawl

4:00
4 Here's Lucy
11 Abbott and Costello

4:30
4 Here's Lucy
11 Biography

5:00
4 Here's Lucy
9 News
11 It's Your Business

5:15
H So You Wanna Be a Star
S The Valentine's Day That Almost Wasn't

5:30
4 Twenty-Minute Workout
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Feb. 15

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
13 New Jersey Nightly News
21 Motorweek
31 Tony Brown's Journal
H **Movie:** Second Thoughts
S **Movie:** Max Dugan Returns

6:30
5 One Day at a Time
11 Barney Miller
13 Nightly Business Report
21 Moneymakers IV
31 News From City Hall City Comment

7:00
2 4 7 News
5 M*A*S*H
9 Dallas
11 Jeffersons
13 MacNeil/Lehrer NewsHour
21 Doctor Who
31 Why in the World
W **Movie:** Second Thoughts

7:30
2 Wheel of Fortune
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
21 Long Island Report
31 The Earth Explored

8:00
2 Anne Murray: The Sounds of London
4 Code Name: Foxfire
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Special:** Diana Ross: For One and for All
13 Washington Week in Review
21 Nature
31 Masterpiece Theatre: The Jewel in the Crown
H **Movie:** Lassiter
N **Movie:** Watership Down
S **Movie:** The Keep

8:30
5 Rituals
7 Webster (cc)
9 Sale of the Century
13 Wall $treet Week

9:00
2 Dallas
4 V
5 Merv Griffin
7 Street Hawk
9 **Movie:** Who Is Killing the Great Chefs of Europe? (1978). George Segal, Jacqueline Bisset, Robert Morley. A comedy about a feuding divorced couple, a sharp-tongued food critic, and a series of mysterious murders.
13 Great Performances: Man From Moscow, Part III
21 **Movie:** The Southerner (1945). Zachary Scott, Sally Field. A year in the lives of a poor sharecropper and his family.
31 Men & Women: After the Revolution
W **Movie:** The Lonely Guy

10:00
2 Falcon Crest
4 Miami Vice
5 News
7 Matt Houston (cc)
13 Arts International
31 Lawrence of Arabia: The Master Illusionist
H **Movie:** High Road to China
N **Movie:** Shoot the Piano Player
S **Movie:** The Lonely Guy

10:30
11 News
21 Back of the Book. Premiere of four part arts review series.

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 **Movie:** The Garden of the Finzi-Continis (1970). Dominique Sanda. An aristocratic Jewish family in Mussolini's Italy.
21 Nightly Business Report
W **Movie:** Lipps & McCain

11:30
2 **Movie:** Kill and Kill Again (1981). James Ryan.
4 Tonight
5 Charlie's Angels
7 Nightline
9 Burns and Allen Show
11 Honeymooners
21 Latenight America
S Rock of the '80s: Lou Reed & Chaka Khan

11:50
H **Movie:** Bad Boys

12 **MIDNIGHT**
7 ABC Rocks
9 Racing From Yonkers
11 Star Trek
N Native Son

12:30
4 Friday Night Videos
5 Starsky and Hutch
7 New York Hot Tracks
9 Top 40 Videos
S Gallagher: The Maddest
W **Movie:** Trashi

1:00
9 The Saint
11 Twilight Zone

1:30
5 America's Top Ten
11 News
S **Movie:** Airplane II: The Sequel

1:40
2 Great Record Album Collection

1:45
W **Movie:** Children of the Corn

1:55
H Not *Necessarily* the News

2:00
4 News
5 **Movie:** Where's Poppa? (1970). George Segal, Ruth Gordon, Trish Van Devere. A black comedy about a small-time New York lawyer who lives with his mother.
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:15
2 **Movie:** One of My Wives Is Missing (1976). Jack Klugman, Elizabeth Ashley, James Franciscus.

2:25
H **Movie:** Psycho II

2:30
4 Sally Jesse Raphael
7 **Movie:** The Last Picture Show (1971). Timothy Bottoms, Cybill Shepherd, Cloris Leachman. Life in a small Texas town during the 1950s.

3:00
4 Candid Camera
9 **Movie:** Seeds of Evil (1974). Katharine Houghton, Joe Dallesandro, Rita Gam. A mysterious gardener has the power to make plants grow and turn himself into a tree.
11 Africa: A Continent in Crisis
S **Movie:** The Keep

3:15
🅦 **Movie:** D.C. Cab

3:30
❹ Music City USA

3:34
❺ **Movie:** Corridors of Blood (1960). Boris Karloff, Christopher Lee. Dedicated surgeon experiments with anesthetics.

4:00
❹ Hit City
⓫ Abbott and Costello

4:14
❷ Newsmakers

4:25
🅗 **Movie:** Timerider

4:30
❹ Treasure Hunt
⓫ Biography

4:44
❷ **Movie:** Forbidden Knowledge (1971). Anthony Quinn, Angie Dickinson, Broderick Crawford. A young woman leads the police to her former boyfriend.

5:00
❹ Here's Lucy
❾ News
⓫ Insight

5:30
❹ Here's Lucy
❾ **Movie:** How Awful About Allan (1970). Anthony Perkins, Julie Harris, Joan Hackett.
⓫ News

Mon., Feb. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ A House for All Seasons
㉛ All About TV

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ Lili
🅗 Life on Earth: The Infinite Variety

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ International Edition
🅦 **Movie:** Without a Trace

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Cityscope
🅗 Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ Disneyland's 30th Anniversary Celebration
❺ PM Magazine
❼ Hardcastle and McCormick (cc)
❾ News 9: Prime Time
⓫ **Movie:** National Lampoon's Animal House (1978). John Belushi, Peter Riegert, Donald Sutherland. Fraternity pranks.
⓭ Wonderworks (cc)
㉑ Wild America
㉛ An Evening of Championship Skating
🅗 Wonder of It All
🅝 **Movie:** Sweet Hours
🅢 **Movie:** Yentl

8:30
❺ Rituals
❾ Sale of the Century
㉑ Profiles in Nature

9:00
❷ Kate & Allie
❺ Merv Griffin
❼ **TV Movie:** Hollywood Wives. Part 2. Part 1, Sun., Feb. 17 at 9 p.m.
❾ Jacques Cousteau's Amazon
⓭ American Playhouse: Some Men Need Help. Treat Williams.
㉑ The Living Planet: A Portrait of the Earth (cc)
㉛ P-O-V
🅦 **Movie:** Terms of Endearment

9:30
❷ Newhart
㉛ Nicaragua: Another Bay of Pigs?
🅗 Video Jukebox

10:00
❷ Cagney & Lacey
❹ TV's Bloopers and Practical Jokes
❺ ⓫ News
㉑ Encore: Dizzy Gillespie
㉛ Los Jaivas
🅗 **Movie:** The Buddy System
🅝 **Movie:** Le Bal

10:15
🅢 **Movie:** Dracula

10:30
⓫ News
⓭ Fade Out: The Erosion of Blacks in Media

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report

11:30
❷ **Movie:** TBA
❹ Best of Carson
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅦 **Movie:** California Valley Girls

11:55
🅗 **Movie:** The Entity

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Mystery!: Agatha Christie's the Fourth Man
🅝 **Movie:** Irezumi

12:10
🅢 Circle of Power

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

12:40
❷ TBA

12:45
🅦 **Movie:** Cheech & Chong's Still Smokin'

1:00
❼ **Movie:** The Gypsy Moths (1969). Burt Lancaster, Deborah Kerr. Two parachutists perform a dangerous stunt.
❾ The Saint
⓫ One Step Beyond

1:30
❹ ⓫ News
❺ **Special:** Fortune Builders

1:50
🅢 **Movie:** Cujo

2:00
❷ News
❹ Sally Jesse Raphael
❾ Joe Franklin
⓫ **Movie:** Blondie's Blessed Event (1942). Penny Singleton, Arthur Lake.

2:05
🅗 **Movie:** Psycho II

2:15
🅦 **Movie:** To Be or Not to Be

2:30
❹ Candid Camera
❺ Best of Midday

3:00
❹ Treasure Hunt
❺ Off the Set
❾ **Movie:** McGuire, Go Home! (1966). Dirk Bogarde, George Chakiris, Susan Strasberg. Terrorist activity in Cyprus.

3:20
🅢 Wonder Man

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:05
🅗 **Movie:** Lassiter

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 The Three Little Pigs

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Feb. 19

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ New York's Master Chefs
㉛ International Edition
🅗 **Movie:** WarGames
🅢 The Young Landlords

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ *MacNeil/Lehrer* NewsHour
㉑ Doctor Who
㉛ All About TV
🅦 **Movie:** The Man Who Loved Women

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Long Island Report
㉛ Colorsounds

8:00
❷ Jeffersons
❹ A-Team
❺ PM Magazine
❼ Three's a Crowd (cc)
❾ Prime Time
⓫ **Movie:** The Deer Hunter (1978). Robert De Niro, Meryl Streep, John Savage. The effects of the Vietnam war on three young American soldiers. Part 1.
⓭ Nova (cc)
㉑ Answerwise
㉛ The Living Planet: A Portrait of the Earth
🅗 HBO Comedy Playhouse
🅝 **Movie:** Dutchman
🅢 **Movie:** Airplane II: The Sequel

8:30
❷ **Movie:** Rocky (1976). Sylvester Stallone, Talia Shire, Burgess Meredith. A young, two-bit fighter gets a chance for fame in a championship bout.
❺ Rituals
❼ Who's the Boss? (cc)
❾ Sale of the Century
㉑ De Bono's Thinking Course

9:00
❺ Merv Griffin
❼ **TV Movie:** Hollywood Wives. Part 3.
❾ Jacques Cousteau's Amazon
⓭ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the *Crown (cc)*
㉛ Raphael, Pt. 2
🅗 Kidco
🅝 **Movie:** Paul Robeson: Tribute to an Activist
🅢 **Movie:** Crackers
🅦 **Movie:** P'Tang, Yang, Kipperbang

10:00
❹ Riptide
❺ ⓫ News
⓭ Disappearing World
㉑ Music in Time
㉛ Lili
🅝 **Movie:** Princess Yang Kwei Fei

10:30
⓫ News
㉛ Creativity With Bill Moyers
🅗 Sexual Abuse of Children

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
🅢 Brothers (cc)
🅦 **Movie:** Country Comfort

11:30
❷ **Movie:** TBA
❹ Tonight
❺ *Charlie's Angels*
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 Sexual Abuse of Children
🅢 Bizarre 4 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
⓭ Jazz Tonight: Tuts Washington, Professor Longhair, and Allen Toussaint playing together for the first time.
🅗 **Movie:** Yentl
🅝 **Movie:** Heatwave
🅢 **Movie:** Damien: Omen II

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅦 **Movie:** Bad Boys

1:00
❼ **Movie:** Flaming Feather (1952). Sterling Hayden, Richard Arlen. A posse of ranchers and the cavalry storm Montezuma Castle.
❾ The Saint
⓫ One Step Beyond

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ Sally Jesse Raphael
❺ **Movie:** The Blonde Bombshell (1933). Jean Harlow, Lee Tarcy.
❾ Joe Franklin
⓫ **Movie:** It's a Great Life (1943). Penny Singleton, Arthur Lake.
🅢 The Rick and Bob Report

2:20
🅗 **Movie:** Bad Boys

2:30
❹ Candid Camera
🅢 **Movie:** Spasms
🅦 **Movie:** Escape From New York

3:00
❹ Treasure Hunt
❾ **Movie:** The Way to the Stars (1946). Michael Redgrave, John Mills.

3:30
❹ Here's Lucy
⓫ F Troop

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:04
❺ Cardiosat

4:30
❹ Here's Lucy
⓫ Biography
🅗 **Movie:** 48 Hrs.
🅢 Bizarre 5

4:34
❺ Eyessat

5:00
❹ Here's Lucy
❾ News
🅢 Dusty

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin

Weekend, Feb. 16–17

Sat., Feb. 16

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 Dot and the Kangaroo
🅢 **Movie:** The Black Stallion Returns

6:30
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
⓫ The Pink Panther

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
⓫ Josie and the Pussycats
⓭ MacNeil/Lehrer NewsHour
🅗 **Movie:** C.H.O.M.P.S.

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
🅢 The Day They Robbed the Bank of England

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
⓫ Hee Haw
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Meet the Mayors
⓫ Hee Haw
⓭ McLaughlin Group
🅗 **Movie:** Metalstorm

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓫ Puttin' on the Hits
⓭ Congress, We the People (cc)
🅢 The Outriders

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train

SOLUTIONS TO LAST WEEK'S PUZZLES

C	O	M	P	A	R	I	S	O	N					B
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13 Firing Line

10:30
4 Alvin and the Chipmunks
7 New Scooby-Doo Mysteries
H **Movie: WarGames**

11:00
4 Kidd Video
7 Scary Scooby Funnies
9 Hardy Boys/Nancy Drew Mysteries
11 International All-Star Wrestling
13 Tony Brown's Journal
W **Movie: Tender Mercies**

11:30
2 Pryor's Place
4 Mr. T
7 Littles
13 Open Mind
S **Movie: Clash of the Titans**

12 NOON
2 Saturday Supercade
4 Spiderman and His Amazing Friends
5 Expedition Danger
7 Weekend Specials (cc)
9 Voyagers!
11 **Big East Basketball:** Villanova vs. Boston College
13 Frontline
21 Gourmet Cooking

12:30
4 Incredible Hulk
5 America's Top Ten
7 American Bandstand
21 A Wok Thru China
H Day to Day Affairs

12:45
W **Movie: Superman III**

1:00
2 Pole Position
4 **College Basketball:** Notre Dame vs. Duke
5 Fame
7 **Tennis:** International Players Championships
9 **Movie: Call Him Mr. Shatter** (1975). Stuart Whitman, Peter Cushing.
13 The New Literacy
21 New York's Master Chefs

1:30
2 Charlie Brown and Snoopy
21 Square Foot Gardening
H Video Jukebox
S **Movie: The Black Stallion Returns**

2:00
2 **NCAA Basketball:** LSU Fighting Tigers vs. Syracuse Orangemen
5 Starsky and Hutch
9 **Movie: The Glove** (1978). John Saxon, Rosie Grier.
11 White Shadow
13 On the Money (cc)
21 Motorweek
H **Movie: South Pacific**

2:30
13 This Old House (cc)
21 Gourmet Cooking

3:00
4 Sportsworld
5 **Movie: Game of Death II.** Bruce Lee.
7 Pro Bowlers Tour
11 Chips
13 New York's Master Chefs
21 A Wok Thru China
W **Movie: Wonder Man**

3:30
13 Newton's Apple (cc)
21 New York's Master Chefs
S **Movie: Crackers**

4:00
2 **Sports Saturday:** Boxing. 12-round WBC Super Lightweight Championship bout between Bill Costello and Leroy Haley.
11 Star Trek
13 American Playhouse
21 This Old House (cc)

4:30
7 Wide World of Sports
21 Motorweek
H Tucker and the Horse Thief

5:00
4 **Golf:** San Diego Open
5 Mission: Impossible
9 Top 40 Videos
11 Love Boat
21 Rare Silks
W **Movie: Max Dugan Returns**

5:30
H **Movie: Crackers**
S **Movie: Funny Lady**

6:00
2 Channel 2 The People
4 7 News
5 Blue Knight
9 Battlestar Galactica
11 Puttin' on the Hits
13 Nature (cc)
21 Music in Time

6:30
2 4 7 News
11 Dance Fever

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 Hollywood Closeup
11 Jeffersons
13 Family Classics: Little Women
21 Inside Albany
31 Washington Week in Review
H Willie Nelson's Texas Bash
W **Movie: Tootsie**

7:30
2 Muppets
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 TBA
11 At the Movies
13 Wild America (cc)
21 Wall $treet Week
31 European Journal

8:00
2 Otherworld
4 Diff'rent Strokes
5 **Movie: The Naked City** (1948). Barry Fitzgerald, Howard Duff. New York homicide squad uncovers a jewel thief ring.
7 **Hockey:** N.J. Devils vs. Toronto Maple Leafs
11 **Movie: The Black Marble** (1980). Paula Prentiss, Robert Foxworth.
13 Nature of Things (cc)
21 Wonderworks (cc)
31 Hello Jerusalem
H **Movie: Brady's Escape**
N **Movie: The Compleat Beatles**
S **Movie: Clash of the Titans**

8:30
4 Double Trouble

9:00
2 Airwolf
4 Gimme a Break
7 Love Boat (cc)
13 Film on Film: The Funniest Man in the World
21 Heritage: Civilization and the Jews (cc)
31 Mystery!: Agatha Christie Mysteries II
W **Movie: Yentl**

9:30
4 It's Your Move

10:00
2 Cover Up
4 Berrenger's
5 11 News
7 Finder of Lost Loves
13 Sneak Previews
21 Raphael, Pt. 2
31 German Pro Soccer
H World Championship Boxing
N **Movie: That'll Be the Day**
S **Movie: Blame It on Rio**

10:30
5 Black News
9 In Search Of
11 Wall Street Journal Report
13 **Movie: Road to Utopia** (1945). Bob Hope, Bing Crosby, Dorothy Lamour. A vaudeville team on the road to Alaska.

11:00
2 4 7 News
5 **Movie: Butterfield 8** (1960). Elizabeth Taylor, Laurence Harvey, Eddie Fisher, Dina Merrill. Beautiful model falls in love with a married man.
9 Burns and Allen
11 Tales From the Darkside

11:15
W **Movie: Nathalie**

11:30
4 Saturday Night Live
7 World News Tonight—The Weekend Report (cc)
9 Racing From Roosevelt
11 Honeymooners
H The Hitchhiker

11:45
2 Sports People
7 **Movie: Trouble Man** (1972). Robert Hooks, Paula Kelly.
S **Movie: Joysticks**

12 MIDNIGHT
2 **Movie: Murder at the Mardi Gras** (1978). Didi Conn, David Groh, Barbi Benton. An unlikely pair of tourists find romance during the Mardi Gras.
9 WWF All-Star Wrestling
11 Lifestyles of the Rich and Famous
H **Movie: WarGames**
N **Movie: Magical Mystery Tour**

12:45
W **Movie: Lady of Lust**

1:00
4 Eischeid
9 **Movie: Tourist Trap** (1979). Chuck Connors, Tanya Roberts. Living mannequins with demonic powers go after tourists.
11 At the Movies

1:10
5 **Movie: Me, Natalie** (1969). Patty Duke, James Farentino, Martin Balsam.

1:20
S **Movie: Lassiter**

1:30
11 News

1:50
7 **Movie: Shaft** (1971). Richard Roundtree, Moses Gunn. A black private eye tracks down the kidnapped daughter of a Harlem kingpin.

2:00
2 Music Magazine
4 Rock-n-America
11 **Movie: Battle of the Worlds** (1961). Claude Rains, Bill Carter.
H **Movie: 48 Hrs.**

2:15
W **Movie: Two of a Kind**

2:40
9 **Movie: Valley Forge** (1975). Richard Basehart, Harry Andrews, Simon Ward.

3:00
4 Gavin/Lott
9 **Movie: The Violent Professionals** (1975). Richard Conte, Luc Merenda. A suspended policeman infiltrates the mob.

3:05
S **Movie: Jaws of Satan**

3:30
4 **Movie: TBA**

3:40
H **Movie: Metalstorm**

3:45
W **Movie: Tender Mercies**

4:00
11 Abbott and Costello

4:12
2 **Movie: Plaza Suite** (1971). Walter Matthau, Maureen Stapleton. One of Neil Simon's funniest plays.

4:30
11 Biography

4:40
S **Movie: Crackers**

5:00
9 News
11 Life of Riley

5:10
H Willie Nelson's Texas Bash

5:30
9 Point of View
11 News

5:50
5 Time for Timothy

Sun., Feb. 17

6:00
9 New Jersey Report
11 Wall Street Journal Report

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 11 Christopher Closeup
9 News
H The Berenstain Bears' Comic Valentine
S A Tale of Four Wishes

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour
H Bill Cosby

7:30
2 Channel 2 the People
4 Journey to Adventure
7 This Is the Life
13 Sesame Street (cc)
S **Movie: Tom Sawyer**

8:00
② Way to Go
④ Here's Lucy
⑤ Jimmy Swaggart
⑦ Insight
⑨ Terry Cole-Whittaker
⑪ Frederick K. Price

8:30
② For Our Times
④ Here's Lucy
⑦ World of Photography
⑨ Day of Discovery
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning
④ Kids, Inc.
⑤ **Movie:** Escort to Danger (1978). Nicholas Hammond, Lloyd Bochner.
⑦ Tiempo
⑨ Oral Roberts
⑪ Jackson Five
⑬ Sesame Street (cc)
Ⓗ Kidco

9:30
④ Positively Black
⑦ Wildlife Adventure
⑨ Point of View
⑪ Voltron
Ⓢ **Movie:** Superman III

10:00
④ Essence
⑦ Video Game
⑨ Sunday Mass
⑪ Transformers
⑬ Voyage of the Mimi (cc)

10:30
② Face the Nation
④ Visiones
⑦ Entertainment This Week
⑨ That's the Spirit
⑪ Three Stooges
⑬ Family Classics: Little Women

11:00
② Taking Advantage
④ First Estate
⑤ **Movie:** Tarzan and the Lost Safari (1957). Gordon Scott, Yolande Donlan.
⑨ Make Peace With Nature
⑪ **Movie:** Little Giant (1946). Bud Abbott, Lou Costello.
⑬ Wonderworks (cc)
Ⓗ Braingames
Ⓦ **Movie:** A Night in Casablanca

11:30
② Newsmakers
④ Today in New York
⑦ This Week With David Brinkley
⑨ Rex Humbard
Ⓗ Fraggle Rock

12 NOON
② Daytona 500
④ News 4orum
⑨ Robert Schuller (cc)
⑬ Why in the World
㉑ Tony Brown's Journal
Ⓗ **Movie:** Hammett
Ⓢ The Paper Chase

12:30
④ Meet the Press
⑦ Sportsbeat
⑬ Inside Albany
㉑ Matinee at the Bijou

12:45
⑤ **Movie:** Viva Las Vegas (1964). Elvis Presley, Ann-Margret.

1:00
④ Hong Kong on Borrowed Time
⑦ Like It Is
⑨ **Movie:** Colossus: The Forbin Project (1969). Eric Braedon, Susan Clark. A computer uses its superior knowledge for sabotage.
⑪ **Movie:** The Devil's Bride (1968). Christopher Lee, Charles Gray.
⑬ Great Decisions '85
Ⓢ The Adventures of Marco Polo
Ⓦ **Movie:** Bananas

1:30
⑦ Tennis: International Players Championships
⑬ Agronsky & Co.

2:00
④ **Basketball:** DePaul vs. St. John's
⑬ New Tech Times
㉑ Long Island Sports Network
Ⓗ **Movie:** Tough Enough

2:30
⑤ **Movie:** The Longest Yard (1974). Burt Reynolds, Eddie Albert, Bernadette Peters. A football game between prisoners and guards.
⑬ Innovation

3:00
⑨ **Movie:** The Time Machine (1978). John Beck, Andrew Duggan, Priscilla Barnes. An updated version of H. G. Wells's classic.
⑪ **Movie:** The Driver (1978). Ryan O'Neal, Bruce Dern, Isabelle Adjani. A cop is obsessed with catching a bank robber.
⑬ Nova (cc)
Ⓢ A Tale of Four Wishes
Ⓦ **Movie:** Crackers

3:45
② NBA Basketball

4:00
④ **Golf:** San Diego Open
⑬ Great Performances: Man From Moscow, Part III
㉑ The Nature of Things
Ⓗ Bill Cosby
Ⓢ **Movie:** Somewhere in Time

4:30
⑦ Wide World of Sports

5:00
⑤ Fame
⑨ Black Sheep Squadron
⑪ **Movie:** The Black Marble (1980). Paula Prentiss, Robert Foxworth, Harry Dean Stanton.
⑬ American Playhouse
㉑ Undersea World of Jacques Cousteau
Ⓦ Enchanted Journey

5:45
Ⓗ Kidco

6:00
② ④ ⑦ News
⑤ **Movie:** Death Wish (1974). Charles Bronson, Hope Lange, Vincent Gardenia. A man's wife and daughter are brutally attacked by three muggers, and he sets out *to get revenge.*
⑨ World at War
⑬ National Geographic Special: Four Americans in China
㉑ Newton's Apple (cc)
Ⓢ Ask Any Girl

6:30
② ④ ⑦ News
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Silver Spoons
⑦ Ripley's Believe It or Not
⑨ Switch
⑪ Solid Gold
⑬ Living Planet: A Portrait of the Earth (cc)
㉑ Inside Albany
Ⓦ **Movie:** Man of La Mancha

7:30
④ Punky Brewster
㉑ Ask Congress
Ⓗ Fraggle Rock

8:00
② Murder, She Wrote
④ **TV Movie:** Hitler SS: Portrait in Evil (1984). Tony Randall, Jose Ferrer, John Shea.
⑤ Star Search '85
⑦ Life's Most Embarrassing Moments
㉛ In Celebration of Black Culture
⑪ Lifestyles of the Rich and Famous
⑬ Nature (cc)
㉑ Mystery!: Agatha Christie's the Fourth Man
㉛ World Professional Dance Championship
Ⓗ **Movie:** D.C. Cab
Ⓝ **Movie:** One Potato, Two Potato
Ⓢ **Movie:** Terms of Endearment

8:30
⑨ Straight Talk

9:00
② Crazy Like a Fox
⑤ **Special:** Hollywood: *The Gift of Laughter III.*
⑦ **TV Movie:** Hollywood Wives. Candice Bergen, Frances Bergen, Mary Crosby, Anthony Hopkins, Angie Dickinson. Based on Jackie Collins's gossipy novel.
⑪ Love Boat
⑬ Masterpiece Theatre: The Jewel in the Crown.
㉑ **Movie:** The Boys From Syracuse. Allan Jones, Martha Raye. Rodgers and Hart musical comedy about two sets of twins wreaking havoc in ancient Greece.

9:30
⑨ Nine on New Jersey
㉛ New York Subway
Ⓦ **Movie:** Deadly Eyes

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Meet the Mayors
⑬ Adam Smith's Money World
㉛ Raphael, Pt. 2
Ⓗ Sexual Abuse of Children
Ⓝ **Movie:** Oblomov

10:15
Ⓢ Shirley MacLaine

10:30
⑤ Sports Extra
⑨ New Jersey People
⑪ From the Editor's Desk
⑬ Currents
㉑ Ask Congress

11:00
② ④ ⑦ News
⑤ Off the Set
⑨ The World Tomorrow
⑪ Odd Couple
⑬ Monty Python's Flying Circus
㉑ Butterflies
Ⓗ **Movie:** Dr. Detroit
Ⓦ **Movie:** Aphrodite

11:30
⑤ David Susskind
⑨ It Is Written
⑪ Honeymooners
⑬ Fawlty Towers

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** The Foods of the Gods (1976). Marjoe Gortner, Pamela Franklin. A group of hunters are the prey of rats, wasps, and roosters that have grown to giant proportions.
⑨ Jimmy Swaggart
⑪ Star Trek
Ⓢ Brothers

12:15
Ⓦ **Movie:** My Cousin Rachel

12:30
④ Greatest American Hero
⑨ News
Ⓝ **Movie:** The Girl From Chicago
Ⓢ Bizarre

12:35
Ⓗ **Movie:** Escape From New York

1:00
② Barnaby Jones
⑨ **Movie:** Aunt Mary (1979). Jean Stapleton, Martin Balsam. A true story about a woman who overcame severe handicaps to become the nation's first sandlot baseball coach.
⑪ Tales From the Darkside
Ⓢ **Movie:** D.C. Cab

1:30
④ America's Choice
⑤ **Special:** How You Can Be Successful in America Today
⑦ **Movie:** The Naked Jungle (1954). Charlton Heston, Eleanor Parker. A South American plantation owner and his wife have to fight a horde of ants.
⑪ News

2:00
⑪ Wall Street Journal Report

2:15
Ⓦ **Movie:** A Night in Casablanca

2:20
Ⓗ **Movie:** Tough Enough

2:30
④ Visiones
⑪ **Movie:** Minnesota Clay (1966). Cameron Mitchell, George Reviere.

2:45
Ⓢ **Movie:** Fiona

3:00
④ First Estate
⑨ **Movie:** The Moonraker (1957). George Baker, Sylvia Syms. The adventures of Charles Stuart and his followers.

4:10
Ⓗ **Movie:** D.C. Cab
Ⓢ **Movie:** Somewhere in Time

4:30
㉛ Biography

5:00
⑨ News
⑪ Life of Riley

5:30
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

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Monday, February 11

MARGARET PRICE, soprano, with pianist Graham Johnson. Carnegie Hall at 8. $10–$17.50.

TRIO MOZART—Fortepianist Seth Carlin, violinist Jean Lamon, cellist Christina Mahler. Haydn's Trio in B-flat; Beethoven's Trio in c, Op. 1, No. 3; Haydn's Variations in f; Mozart's Trio in B-flat, K. 502. "On Original Instruments." Merkin Concert Hall at 8. $10.

CHARLES ROSEN, pianist. Bach's *Goldberg* Variations. Symphony Space at 8. $8.

ARTUR BALSAM, pianist. Works of C.P.E. Bach, Haydn, Beethoven, Chopin, Brahms. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

BONNIE GATLING, vocalist. Carnegie Recital Hall at 8. $15.

RES MUSICA—Music of Vivaldi and Trimble for soprano, flute, clarinet, cello, piano. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, February 12

NATIONAL ORCHESTRA OF NEW YORK, Gunther Schuller conductor; saxophonist Kenneth Radnofsky. Mendelssohn's *The Hebrides*; Beethoven's Symphony No. 8; Schuller's Concerto for Saxophone and Orchestra; Prokofiev's *Scythian Suite*. Carnegie Hall at 8. $5–$12.

JESSYE NORMAN, soprano. 92nd Street Y at 8. Sold out.

MUSICA CAMERIT, with guests violinist Nicholas Mann, harpist Nancy Allen. Works of del Tredici, Cowell, Foss, Copland, Debussy, Brahms. Merkin Concert Hall at 8. $10.

GROUP FOR CONTEMPORARY MUSIC— World premiere of Roger Reynolds's *Mistral,* followed by a lecture-demonstration and a second performance of the work; also Xenakis's *Khal Perr.* Symphony Space at 8. $6.

GUILLERMO RIOS, flamenco guitarist. Traditional music, and works by De Lucia, Sabicas, Habichuela. Carnegie Recital Hall at 8. $6.

MARILYN KEISER, organist. Music by Handel, Howells, Hurford, Mathias, Powell, Dupre. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, February 13

NEW YORK PHILHARMONIC, Kurt Masur conductor; pianist Claudio Arrau. Bartok's *Divertimento*; Beethoven's Piano Concerto No. 5, "Emperor"; Schumann's Symphony No. 1. Avery Fisher Hall at 8. $6–$30.

GUARNERI QUARTET AND FRIENDS, with pianist Garrick Ohlson, clarinetist Harold Wright. Bartok's String Quartet No. 3; Mozart's Clarinet Quintet in A, K. 581; Dohnanyi's Piano Quintet No. 1 in c. Alice Tully Hall at 8. $15.

KEYBOARD CONVERSATION WITH JEFFREY SIEGEL—The pianist and "Musical Loveletters." Schumann's *Carnaval*, Op. 9. Carnegie Recital Hall at 8. $10.

ROBERT DICK, flutist-composer, with pianist Kenneth Bowen, harpichordist Arthur Haas, viola da gambist Martha McGaughey. Messiaen, Couperin, Chopin, Poulenc, Dick, Eugene O'Brien (world premiere). Merkin Concert Hall at 8. $7.50.

MISHA DICHTER, CIPA DICHTER, pianists. Mozart, Liszt, Infante. Metropolitan Museum at 8. $10.

PATRICIA WOOD, pianist. Schubert, Debussy, Bach, Barber. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

HIGHLIGHTS IN JAZZ, 12th-anniversary gala. Doc Cheatham, Phil Bodner, Major Holley, Carrie Smith, Marty Napoleon, Ray Mosca, Glenn Zottola, Loren Schoenberg. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $7.50.

EMPIRE BRASS QUINTET—Mannes College of Music, 150 W. 85th St. (580-0210), at 7. Free.

CALLIOPE, A RENAISSANCE BAND—Guest is cornetist Robert Stibler. German music of the 14th-16th centuries, on authentic instruments. Christ Church, Park Ave. at 60th St. (838-3036), at noon. Free.

PETER COREY, classical guitarist. St. Bartholomew's Church, Park Ave. and 51st St., at noon. Free.

PETER "SNAKEHIPS" DEAN, vocalist, with Fred Fried and Wayne Wright, guitarists, clarinetist Jack Maheu, drummer Bob Litwak. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

NEW YORK KAMMERMUSIKER, the double-reed ensemble. Continental Insurance atrium, 180 Maiden Lane at Front St., at 12:15. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

ESSEX QUARTET, string ensemble. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JOY IN SINGING—Winifred Cecil conductor. Lincoln Center Library at 4. Free.

Thursday, February 14

AMERICAN SYMPHONY ORCHESTRA, Tadaaki Otaka conductor; cellist Tsuyoshi Tsutsumi; Michiko Akao on the yokobue, or Japanese flute. Music From Japan anniversary gala. Music by Takemitsu (U.S. premiere), Ishii, Yoshimatsu, Miyoshi. Carnegie Hall at 8. $10–$30.

NEW YORK PHILHARMONIC—See 2/13.

GUARNERI QUARTET—See 2/13.

A MUSICAL VALENTINE, by Concerts Plus. "Amorous Music," by Schumann, Liszt, Beach, Rodgers, Dougherty, Kreisler, Couperin, Beethoven, others. With singers and instrumentalists and host Martin Bookspan. Merkin Concert Hall at 8. $12.

STEVEN LUBIN, fortepianist. Mozart, Beethoven, Schumann. Metropolitan Museum at 8. $10.

DAVID SHAMBAN, cellist. Carnegie Recital Hall at 8. Admission not known at press time.

MUSICAL VALENTINES: "Sweet and Bittersweet Cycles of Love," with soprano Josephine Mongiardo, mezzo-soprano Barbara Conrad, tenor Daniel Pincus, pianist Kenneth Cooper. Works by Viardot-Garcia, Tchaikovsky, Verdi, Rossini, Brahms, Falla. Christ and St. Stephen's Church, 120 W. 69th St., at 8.$7.

INTUIT THROAT SINGERS OF POVUNGNITUK/DRUM DANCERS OF ESKIMO POINT—Traditional music and dance, "Nunavut Nipinga (Voice of Our Land)." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

NEAL CAMPBELL, organist. Bach, Purcell, Lemare, Franck. St. Paul's Chapel, Broadway and 116th St., Columbia U., at noon. Free.

QUADRAPOINT—Valentine's Day concert sung by Margery Daley, Karen Krueger, David Frye, Ronald Hilley. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

VALENTINE'S DAY CONCERT, with Elizabeth Trompeter, Joanne Hoty, Edward Clark, Keith Lynch, Paul N. Stephan, Trente Morant. Works of Rossini, Ravel, Liszt, Herbert, Brahms. Our Lady Queen of Martyrs School, 91 Arden St., Washington Heights, at 8. $3, or $5 a couple.

ELLEN MANDEL AND MICHAEL LYDON—Pop-jazz standards and originals, for Valentine's Day. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

A MUSICAL VALENTINE, with Dale Stine, Peter Gillis, Venessa Ayers, Sara Chaiken, vocalists. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

FACULTY JAZZ QUINTET—CCNY Leonard Davis Hall, 134th St. and Convent Ave., at 12:30. Free.

IK-HWAN BAE, violinist/**DAVID OEI,** pianist. Music of Bach, Chausson, Paganini, Mozart. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

Friday, February 15

NEW YORK PHILHARMONIC, Kurt Masur conductor; pianist Jeffrey Kahane. Bartok's *Divertimento*; Beethoven's Piano Concerto No. 1; Schumann's Symphony No. 1. Avery Fisher Hall at 2. $6–$30.

THE CHUNG TRIO—Pianist Myung Whun Chung, violinist Kyung Wha Chung, cellist Myung Wha Chung. Mozart's Trio in C, K. 548; Dvorak's Trio in B-flat, Op. 21; Brahms's Trio in B, Op. 8. Carnegie Hall at 8. $8, $12.50.

THE TCHAIKOVSKY TRIO—(U.S. debut): pianist Konstantin Bogino, violinist Pavel Vernikov, cellist Anatole Liebermann. Works by Beethoven, Ravel, Shostakovich. Carnegie Recital Hall at 8. $8.50.

MUSIC BY JOHN DOWNEY—The composer on piano, with the Woodwind Arts Quintet, members of the Eder Quartet, tenor Daniel Nelson. New School, 66 W. 12th St. (741-5620), at 6. $4.

PATEA MAORI CLUB—(U.S. debut). New Zealand pop-music group of 40 members. Town Hall at 8. $13.50.

JEAN RITCHIE, folksinger. Traditional music, with dulcimer. P S. 41 auditorium, 116 W. 11th St. (594-8833), at 8. $7, children $4.

VAN ZANDT ELLIS, pianist/**PIERRE RUIZ,** composer-pianist. Works by Liszt, Prokofiev/Original compositions. Ohio Theater, 66 Wooster St. (219-8111), at 8. $8.

MANHATTAN SYMPHONY ORCHESTRA, Meir Minsky conductor; pianist Paul Kim. Mozart's Symphony No. 40; Prokofiev's Piano Concerto No. 3; Strauss's *Till Eulenspiegel's Merry Pranks.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

29TH STREET SAXOPHONE QUARTET—(N.Y. debut). Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

INTUIT THROAT SINGERS—See 2/14.

FRANCES GUTZWILLER, pianist. Lincoln Center Library at 4. Free.

ANITA ERICSON, soprano. Church of the Covenant, 310 E. 42nd St., at 12:10. Free.

KEISHA ST. JOAN, with the Phil Young Trio. Jazz concert, benefit for the church's Landmark Restoration fund. Church of the Holy Apostles, Ninth Ave. at 28th St. (807-6799), at 8. $7.

RICHARD LUBY, violinist/**PHYLLIS RAPPEPORT,**

pianist. Brahms, Ives, Schubert. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4.

THE KINANDERS PRESENT—Excerpts from Puccini's *Tosca;* Copland's *Old American Songs;* piano works by Grieg. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

SUSAN OSBORN, vocalist, with bassist Gordon Johnson, organist Paul Halley, and guitarist Bill Lauf. Original songs of love for Valentine's Day. P.S. 199, 270 W. 70th St. (219-2527), at 8. $10.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

LOU TABACKIN, tenor sax. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

THE FAIRFIELD FOUR/DANIEL WOMACK—Blues, gospel, ragtime, jazz. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 1. Free.

Saturday, February 16

NEW YORK PHILHARMONIC—See 2/13.

GARY KARR, double-bassist. Yale Chamber Music series, with violinist Syoko Aki, pianist Joan Panetti, oboist Ronald Roseman, clarinetist Keith Wilson, bassoonist Arthur Weisberg, French-hornist Paul Ingraham, violist Jesse Levine. Merkin Concert Hall at 8. $7.

JOSEPH SWENSEN, violinist, with pianist Yuri Funahashi. Works by Hugh Aitken (N.Y. premiere), Bartok, Bach, Brahms. 92nd Street Y at 8. $11–$15.

ENSEMBLE FOR EARLY MUSIC—"The Age of Sagittarius," with the Gleemen and the New York Cornet and Sacbut Ensemble. Music of "Henricus Sagittarius," or Heinrich Schutz, and Isaac, Senfl, Schein, Praetorius. Alice Tully Hall at 8. $14.

HENRYK SZERYNG, violinist. Works of Bach. Metropolitan Museum at 8. $15.

ORCHESTRA OF ST. LUKE'S, Gunther Schuller conductor; pianist Russell Sherman, soprano Dawn Upshaw. 10th-anniversary concert. Gershwin's Piano Concerto in F (Paul Whiteman version); Barber's *Knoxville: Summer of 1915;* Copland's *Music for the Theatre;* and dance-band classics from "the golden age of jazz." Town Hall at 8. $10.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Handel's Concerto in g for Oboe, Strings, Continuo; Silverman's *Crepuscle, in Homage to Django Reinhardt;* Mozart's Quartet in F for Oboe and Strings, K. 370; Schubert's Quintet in A, "Trout." Paula Cooper Gallery, 155 Wooster St., at 6. Cushion seating, $7.

THE FAIRFIELD FOUR/DANIEL WOMACK—"The Gospel Tradition." Carnegie Recital Hall at 8:30. $10.

TRIBUTE TO ALEC WILDER—Carnegie Recital Hall at 2.

WNYC-FM AMERICATHON'85—See Happenings, page 137.

GREGG SMITH SINGERS—"An Evening of Secular Song," by Schutz, Berg, Powell, Fissinger, Adler, Larsen, Kern (premiere of arrangement of songs). St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 8:30. $10, $12.

DOUGLAS PERRY, tenor. Songs by Britten, Handel, Purcell, Bach. St. Peter's Church, Lexington Ave. at 54th St., at 5. $6, $8.

BUTCH MORRIS ENSEMBLE—Jazz. Greenwich House, 27 Barrow St., near Sheridan Square (431-3009), at 9. $10.

VAN ZANDT ELLIS/PIERRE RUIZ—See 2/15.

BOBBY SANABRIA AND ASCENSION/CHICO FREEMAN—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

SIMON SHAHEEN ENSEMBLE—Traditional and contemporary Arab music. Alternative Museum, 17 White St. (960-4444), at 8. $8.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

INTUIT THROAT SINGERS—See 2/14.

A LIFE IN MUSIC—Salute to Andy Anselmo's 50th year in show business, with the singer and John Harris in "romantic love classics." Benefit performance, at Singers Forum, 137 Fifth Ave. near 20th St., 6th floor (228-8426), at 8. $50.

ESSEX QUARTET, string ensemble. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BROOKLYN PHILHARMONIC, Tania Leon conductor; Annabella Gonzalez Dance Theatre. Family-community concert. Latin American music by Sierra, Cordero, Ardeval, Roz, Sebastiani, Villa-Lobos. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4120), at 2. $3, $5.

AMATO QUINTET—Works by Danzi, Beethoven, Bizet, Yoden, Joplin. Bowne Street Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $4.50.

Sunday, February 17

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 2/16 for program. Today at Alice Tully Hall at 7:30. $15.

EDITH MATHIS, soprano, with pianist Samuel Sanders. Works by Schubert, Brahms, Clara Schumann, Wolf. Carnegie Hall at 3. $8–$15.

SELMA EPSTEIN, pianist. Black History Month program, with music by St. George, Moore, Taylor, Epstein, others, including some N.Y. premieres. Merkin Concert Hall at 3. $7.

MARION FELDMAN, cellist, with pianist Meg Bachman Vas. Works of Valentini, Martinu, Bach, Barber. Merkin Concert Hall at 8. $7.50.

MUIR STRING QUARTET—Haydn's Quartets Op. 9, No. 4; Op. 17, No. 4; Op. 20, No. 4; Op. 33, No. 4. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

MARIA ISABEL SIEWERS, classical-guitarist (N.Y. debut). Campana (U.S. premiere), Bach, Giuliani, Duarte, Guastavino, Ginastera. Carnegie Recital Hall at 8:30. $6.

IGOR SHOCHETMAN, pianist, with guest artists. Music of Bach, Schumann, others. Carnegie Recital Hall at 5:30. $12.

THE FAIRFIELD FOUR/DANIEL WOMACK/CAROLYN BRYANT ENSEMBLE—Gospel music. Alternative Museum, 17 White St. (966-4444), at 7. $9. . .Also at the Mind Builders Creative Arts Center, 4035 White Plains Rd., Bronx, at 1:30; free.

A METHODIST CELEBRATION—Program includes a musical called "A Church Is Born," telling the story of Methodism in America; also "Sweet Singer," a musical monologue about Charles Wesley. Several musicians will take part. Carnegie Hall at 8. $10–$20.

DONALD ISLER, pianist. Chopin program. Hebrew Tabernacle, 551 Fort Washington Ave. at 185th St., at 3. $6.

JANE BYELA/C.D. HERALD—"A singer-songwriter evening," with comedy. 14 East at the Emanu-el Midtown Y, 344 E. 14th St. (674-7200), at 4. $5, including refreshments.

INTUIT THROAT SINGERS—See 2/14. Today at 3.

A LIFE IN MUSIC—See 2/16. Today at 4. $10.

CARLOS BARBOSA-LIMA, guitarist. Works by D. Scarlatti, Jobim, Gershwin, Ginastera, Joplin. Wave Hill Armor Hall, 252nd St. and Independence Ave., Bronx (549-3200), at 3. $7.

IK-HWAN BAE, DAVID OEI—See 2/14. Today at 4.

BRONX ARTS ENSEMBLE, with soprano Edith Gordon Ainsberg. Music of the American Colonial period; also works by Haydn, Mozart. Van Cortlandt Mansion, 242nd St. and Broadway, at 2. Free.

SANDRA REAVES PHILLIPS—Tribute to the "Late Great Ladies of Blues and Jazz." Dreiser Community Center, 177 Dreiser Loop, Bronx (671-7777), at 3. $6.

CON BRIO ENSEMBLE—Music of Weill, Gershwin, Hummel, Riden. Colonial Parlor, Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355), at 2. $4.

MOVING STAR SINGERS, Janie Hunter director. Spirituals, shouts, stories. Program for Black History Month, at Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn, at 2. $4.

BROOKLYN BOTANIC GARDEN—Black History Month program. See Happenings, page 137.

DARYNN ZIMMER, soprano. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

GROVER WASHINGTON JR. AND PIECES OF A DREAM—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7 and 11. $16.75.

SERGIU LUCA, violinist. Music of Bach. Hudson River Museum, Trevor Park-on-Hudson, 511 Warbuton Ave., Yonkers, N.Y. (914-963-4550), at 3. $9.

DONG-SUK KANG, violinist, with pianist Pascal Devoyon. Works of Poulenc, Ravel, Debussy, Lekeu. Guild Hall, John Drew Theater, East Hampton, L.I. (516-324-0806), at 4. $5.

THE RAPHAEL TRIO, with violist Karen Dreyfus. Mozart, Schumann, Faure. Coe Hall, Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 2:30. $7.50.

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Schermerhorn conductor; soprano Victoria de los Angeles. Works of Mozart, Ravel, Montsalvatge, Prokofiev. Symphony Hall, Newark, N.J. (201-624-8203), at 3. $9.50–$16.50.

CONCERTS IN CHURCHES—Pianists Roger Kellaway and Eddie Thompson, solos and duets. Heavenly Jazz, at Heavenly Rest, Fifth Ave. and 90th St., at 5. $7. . .Bach Vespers, with the Bach Choir and Orchestra, Frederick Grimes conductor; flutist Marianne Weaver. Cantata 127; Orchestra Suite No. II in b. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Arioso Trio. Beethoven's Piano Trios, Op. Posth. in B-flat; Op. 1, No. 2; Op. 97, "Archduke." Madison Avenue Presbyterian, at 73rd St., at 4. $5. . .The Virtuosi Quintet. Works for winds, by Rameau, Nielsen, Piston, Damase. Metropolitan Duane Methodist, Seventh Ave. at 13th St., at 3. $5. . .The Inspirational Choir, JoAnn Richardson Joubert conductor; Black History Month program, with gospel from early to contemporary. Riverside, the Drive at 122nd St., at 4. Free. At 3, James R. Lawson will play a carillon recital. . .Paul Halley, organist. Following Candlelight Choral Vespers, at St. John the Divine, Amsterdam Ave. and 112th St.; at 7. Offering.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 2/11 at 7: Wagner's *Lohengrin*, Levine conducting; with Tomowa-Sintow, Marton, Domingo, McIntyre, Macurdy, Ellis. 2/12 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with Bumbry, Merritt, Quivar, Estes, Williams, Baker, Hubbard. 2/13 at 8: Tchaikovsky's *Eugene Onegin*, Jarvi conducting; with Griffel, Nucci, Raitzin, Plishka. 2/14 at 8: Puccini's *La Boheme*, Domingo conducting; with Malfitano, Zschau, Lima, Schexnader, Hartman, Cheek, Capecchi. 2/15 at 8: *Porgy and Bess*; same as 2/12. 2/16 at 1: *Lohengrin*; same as 2/11 (broadcast, WQXR). 2/16 at 8: *Eugene Onegin*; with Rom, Nucci, Raitzin, Plishka.

Other

AGRIPPINA, by Handel; concert version, Clarion Concerts, Newell Jenkins conducting; with D'Anna Fortunato, Susan Belling, Wilbur Pauley. Alice Tully Hall ,2/11 at 8. $10, $15.

BUTTERFLY GIRL AND MIRAGE BOY, by H. Owen Reed/**THE LIGHT OF THE EYE**, by David Katz. "New Chamber Operas, an Evening of Premieres." Conservatory of Music of Brooklyn College, New Workshop Theater (718-434-1900). 2/15, 16 at 8; 2/17 at 2. $4.

THE SLEEPING BEAUTY, by Respighi. Chamber Opera Theatre of New York, concert version. Marymount Manhattan Theater, 221 E. 71st St. (496-0058). 2/14 at 7:30. $7.50.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 2/13–24: Gilbert and Sullivan's *Iolanthe*. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

ABDUCTION FROM THE SERAGLIO, by Mozart. In German, by Opera Production Group of the Henry Street Settlement. 466 Grand St. (598-0400). 2/11 at 7. $5.

ARIAS IN THE ATRIUM—Soprano Margaret Ewing Stern, soprano Caterina Minicozzi, tenor Ronald Edwards, pianist Mara Waldman. Harkness Atrium, 61 W. 62nd St. Thurs. at 6 thru 2/28. Free.

THE PIRATES OF PENZANCE—Concert version, by New York Gilbert and Sullivan Society. Community Church, 40 E. 35th St., 2/12 at 8. Free.

LA PUMA OPERA WORKSHOP—2/15 at 7, Rossini's *Il Barbiere di Siviglia*, at Holy Name Auditorium, Amsterdam Ave., 96th-97th Sts. . . 2/17 at 2:30, Puccini's *Madama Butterfly*, at Blessed Sacrament Auditorium, 147 W. 70th (864-0712). Contribution.

LA BOHEME, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 2/17 at 3. $4.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. 2/12 at 8: *Rossini Quartets, Piano Pieces, Gounod Symphony*. 2/13 at 8: *Square Dance, Afternoon of a Faun, Andantino, Chaconne*. 2/14 at 8: *Raymonda Variations, Eight Lines*—world premiere of Jerome Robbins's new ballet; *Liebeslieder Walzer*. 2/15 at 8: *Chaconne, Liebeslieder Walzer, Stars and Stripes*. 2/16 at 2: *Concerto Barocco, Afternoon of a Faun, Eight Lines*, The Concert. 2/16 at 8: *Concerto Barocco, Afternoon of a Faun, Eight Lines, Liebeslieder Walzer*. 2/17 at 1: *Rossini Quartets, Piano Pieces, Gounod Symphony*. 2/17 at 7: *Chaconne, The Cage, Andantino, The Concert*. **FINAL WEEK'S PROGRAMS**: 2/19 at 8: *Eight Lines, The Cage, Tzigane, Gounod Symphony*. 2/20 at 8: *Raymonda Variations, The Cage, Andantino, Chaconne*. 2/21 at 8: *Raymonda Variations, Piano Pieces, Stars and Stripes*. 2/22 at 8: *Allegro Brillante, Calcium Light Night, Chaconne, Stars and Stripes*. 2/23 at 2: *Piano Pieces, Eight Lines, Chaconne*. 2/23 at 8: *Allegro Brillante, Andantino, Eight Lines, The Concert*. 2/24 at 1: *Rossini Quartets, The Cage, Andantino, Stars and Stripes*. 2/24 at 7: Dancers' Emergency Fund benefit—$11–$46. Program to be announced.

Pilobolus
At the Joyce Theater

THRU MARCH 3. Tues.–Sat. at 8; Sun. at 2 and 7:30. $20. Program A–*Bonsai, Momix* or *Pseudopodia, Stabat Mater, Return to Maria La Baja, Day Two:* 2/16, 17 mat. and eve., 21, 22, 24 eve., 26. Program B—*Ciona, Moonblind, Tarelton's Resurrection, What Grows in Huygen's Window, Ocellus, Day Two:* 2/12, 14, 23, 24 mat., 27, 3/1. Program C—*Mirage, Miniature* or *Pseudopodia, Can't Get Started, Elegy for the Moment*, Solo from *The Empty Suitor*, Untitled: 2/13, 15, 19, 20, 28, 3/2, 3 mat. and eve.

Other

ROYAL BALLET OF FLANDERS, with guest artist Galina Panova. 2/16 at 8: Valery Panov's full-evening work *The Three Sisters*, based on Chekhov. 2/17 at 2: *Allegro Brillante, Three Preludes, The Sunken Cathedral*, Pas de deux from *War and Peace*. Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). $8–$12.

ALVIN AILEY AMERICAN DANCE THEATRE—2/15 at 8: *Isba, Treading, Divining, The Stack Up*. 2/16 at 8: *Night Creature, Cry, Nightshade, Revelations*. Lehman Center for the Performing Arts, Bedford Park Blvd. West, Bronx (960-8833). $9–$13.

BALLET ANTONIO GADES—*Carmen*. Tues.–Sat. at 8, Sun. at 2, $15–$30; Sat. at 2, $12.50–$25. City Center, thru 2/17.

BALINESE AMERICAN DANCE THEATRE—Works by three, inspired by three cultures. At 88 Franklin St., three blocks below Canal (279-4200). 2/15, 16 at 8. $6.

BICYCLE SHOP DANCERS—Premiere of "Cycle One," a full-evening work by Peg Hill, music by Gary Philo. The Dance Space, 357 Jay St., Brooklyn (718-852-1305); 2/13, 20 at 8; $5. Also at the Kings Bay YM-YWHA, 3495 Nostrand Ave., 2/24 at 2; free.

INTUIT THROAT SINGERS/DRUM DANCERS—See Concerts above, 2/14-17.

LES BALLETS JAZZ DE MONTREAL—Program includes four New York premieres. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 2/16 at 8:30. $8–$11.

NEW YORK BAROQUE DANCE COMPANY, in "Les Caracteres de la Danse," music by Concert Royal. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/11 at 8. $7.

NYU WASHINGTON SQUARE REPERTORY DANCE COMPANY—Works by Linda Kohl, Miriam Hertzon, others. University Theater, 35 W. 4th St. (598-3459). 2/15, 16 at 8. $5.

RISA JAROSLOW AND DANCERS—N.Y. premiere of "Fine Line," and other works. Emanu-el Midtown YM-YWHA Dance Center, 344 E. 14th St. (673-2207), 2/16, 17, 24 at 8. $7.

RIVERSIDE DANCE FESTIVAL—Mitchell Rose (Dance, Comedy, Theatre), in "The Global Village Idiot," six comedic works. 2/14, 16, 17 at 8. . .Anna Sokolow's Player's Project. 2/15 at 8, 2/17 at 2. Riverside Church, the Drive at 122nd St. (864-2929). $7.

STACKMOTION—Three works by Donna Evans. Vital Arts Center, 78 Fifth Ave. (675-1136). 2/15, 16 at 8, 2/17 at 3. $6.

STEPHANIE SKURA, experimental choreogrpahy. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/12, 19, 26, 3/5 at 8. $7.

THEATRE OF PANIC—Geoff Hoyle and Keith Terry, clown and musician-vaudevillian respectively. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/15, 16, 22, 23, 3/1, 2 at 11 p.m., 2/17, 24, 3/3 at 8. $7.

OTHER EVENTS

Happenings

FOR VALENTINE'S DAY, SOME SPRINGY THOUGHTS—Flowering plants galore, in the New York Botanical Garden's Shop-in-the-Garden three-day sale, 2/16, 17, 18, 10–5. Hyacinths, crocus bulbs, daffodils, hanging baskets, are all available. And the Haupt Conservatory is alive with the Harbingers of Spring show. . .A breezy exhibit is afloat at Citicorp Center, Lexington Ave. and 53rd St., thru 3/6, 9–9 daily, noon–9 Sun. 100 kites from around the world, both old and new, and also a "Sculpture Sky High" mini-exhibit on the sculptor's view of kite-making . . .Take your own valentine to an old-fashioned Valentine's Day dance, with foxtrots, waltzes, and two-steps. At Off-Center Theatre, 436 W. 18th (929-8299), 2/14 at 10 p.m. And there'll be someone to teach the touch-steps to novices. . .More flowers, 2/15 at 7:30, when Henry Hope Reed talks on "Displays of Flowers in Parks in Washington, D.C. and Milwaukee." This Friends of the Parks program also includes short subjects in a like mood. At the Urban Center, Madison Ave. and 51st St.; $1 (473-6283). . .And don't skip poetry, while in this frame of mind. John Ashbery and Ann Lauterbach will read from their works, 2/13 at 8, for the Poetry Project, St. Mark's Church, Second Ave. and 10th St. (674-0910). $3. . .And a sweet note: Maple sugaring is the subject in a walk-learning session, at Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976), 2/17 at 1. Free, but pre-register . . .Romance novelist Diana Haviland, aka Florence Hershman, will be at the Strand Book Store, 159 John St., South Street Seaport, to autograph copies of *Fortune's Daughter*, her latest, and talk about "how to write a love scene." Date is 2/14 at noon, with the talk at 1.

WESTMINSTER KENNEL CLUB DOG SHOW—2/11, 12 at Madison Square Garden (564-4400); 8:30 a.m.-11 p.m. each day; $12, $15, two-day ticket $20. 2,608 dogs represent 139 breeds and varieties, with poodles (three varieties), dachshunds, golden retrievers, Yorkshire terriers, and rottweilers next in order. Monday's the day for benching and judging of the working, terrier, non-sporting, and herding groups, and on Tuesday you can watch the sporting, hound, and toy groups. Best in Show judging, with all the group winners doing their classy thing, will happen around 11 p.m. the last night.

GARDEN VARIETY—Besides the Dog Show (note above), Madison Square Garden will offer excitement of a different kind. The comedy-basketball all-stars, the Harlem Globetrotters, will trot and dribble in, 2/16 at 2, 2/17 at 1, for some of their court shenanigans. $7.50–$10.50 (564-4400). . .And the Exhibition Rotunda will be full of antiques and artwork for the International Antiques Show. 2/16, noon–9; 2/17, 18, noon–7; 2/19, noon–6. $5.

MID-FEBRUARY NOTES, some of a special-day nature. Federal Hall National Memorial, site of Washington's inauguration, will stage a birthday salute, 2/18, 9–5. There'll be tours all day, slide talks at noon, 1:30, and 3, and balladeer Linda Russell will perform music of 18th-century America. All free. . .American composers and performers will be at the New School, 66 W. 12th St., for Americathon '85, part of WNYC's American Music Festival. Date is 2/16, 1–11 p.m., and it's all free. Drop in any time and hear some great modern and older American music. Call 669-7800 to find out who's on when. . .Fraunces Tavern Museum, 54 Pearl St., will have a special program, 2/18, and on 2/12 at 12:30, Dr. Robert L. Factor will talk on the black response to colonization and the post-revoltionary era. . .Black History Month continues, and 2/17, the Brooklyn Botanic Garden will have a special program. At 1, there'll be a show of African natural-material artifacts, like toys, tools, totems, et al. At 2:30, the P.M.A. Jazz Septet will give a concert of music by Ellington, Basie, Parker, and others. $2 admission, at 1000 Washington Ave. . .Stanley Eugene Tannen's Free Theater Productions will move to the Donnell Library Center, 20 W. 53rd St., 2/11 at 6. Tannen, along with Sharlene Hartman and Jessica James, will read from their favorite authors' works. Free, of course. . .Two events at Cooper Union, Third Ave. and 7th St. On 2/14, actor Michael Moriarty shows up to give a varied program; at 8; free. And on 2/12, "A Night of Fantasy" benefit, for the C.U.'s 125th year. Phone 752-9040 to help out.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

SOUTH STREET VENTURE—The story of the seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.-Thurs. 11 a.m.-6 p.m.; Fri. and Sat. to 8. $4.50; to 12, $3.

Tours

ADVENTURE ON A SHOESTRING—(265-2663). "I Love New York" walk, focusing on the past, present, and future of the midtown Broadway area. 2/14 at 1, meet on SW corner of Broadway and 51st St. $5. . .SoHo art galleries. 2/16 at 1, meet on NW corner of Broadway and Prince St. $5.

INWOOD HILL PARK NATURE TRAIL—The Urban Park Rangers guide you. Meet them, 2/16, 3/2, 16, 30, at 1, at the Isham St. and Seaman Ave. entrance to the park. Free (397-3091).

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). 2/11 at 5:45, visit to Sotheby's auction house; $11. 2/18 at 5:45, visit to Christies East auction galleries.$11. 2/17 at at 1: Artists' Hospitality tour to some husband/wife painters in the far West Village. $13.

HARLEM SPIRITUALS—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30–midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NEW JERSEY AREA—Newark Bay, Bayonne, Jersey City, with the Shore Walkers of New York (663-2167). 2/17, meet at top of escalators, PATH terminal, World Trade Center, at 9:15 a.m., or at 9:45, Journal Square Side. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Phone these Ranger offices for programs this weekend, 2/16, 17: **Bronx**: (548-7880, 589-0096). . .**Brooklyn** (718-856-4210). . .**Manhattan** (397-3091). . .**Queens** (718-699-4204). . .**Staten Island** (718-442-130).

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk in the Wetlands, each Sun. at 1; also 2/16 at 11 a.m.; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the hikes (718-204-1112, mornings). Also: 2/18 at 1, meet on steps of old Custom House, Bowling Green, for a George Washington's Birthday tour of the financial district, Fraunces Tavern, and more. $3.

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 2/16 at 7:05, vs. Hartford. . .Rangers, at Madison Square Garden (564-4400). $8-$19. 2/15 at 7:30, vs. Edmonton. 2/17 at 7:30, vs. the Islanders.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 2/14 at 8, vs. Houston. 2/16 at 7:30, vs. New Jersey.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700) thru 5/6; daily except Tues., post time at 12:30. $2, $5. Featured races: 2/16, the Stymie. 2/17, the Hollie Hughes. 2/18, the Sporting Plate.

Children

THE MUPPET SHOW—Can you believe it? This will be the N.Y. debut of Kermit, Miss Piggy, and all of Jim Henson's (sometimes) merry troupe. There's a show-within-a-show format—anything goes. Madison Square Garden Felt Forum (564-4400). 2/15–3/3: 2/15 at 7:30; 2/16, 23, 3/2 at 11 a.m., 2:30, 7:30; 2/17, 24, 3/3 at 1 and 4:30; 2/18, 20, 21 at 11 a.m. and 2:30; 2/22, 3/1 at 2:30, 7:30. $7.50, $9.50.

LITTLE ORCHESTRA SOCIETY, conducted by Dino Anagnost. Ronald McDonald hosts a program called "A Baroque Birthday: Bach and Handel—300th Birthday Celebration." Music by both composers, with 12-year-old harpsichordist Oliver Ionita as soloist. Avery Fisher Hall, 2/16 at 11 a.m. and 1 p.m. $6–$16.

BROOKLYN PHILHARMONIC—Family-community concert. See Concerts, page135, 2/16.

A PUPPET CABARET! The Grey Seal Puppet Studio from Charlotte, N.C. Old First Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-638-5217). 2/17 at 2. $3.50.

RUMPELSTILSTKIN—The Puppetworks marionettes. Old First Church,. Seventh Ave. and Carroll St., Brooklyn (718-638-5217). 2/18, then Sun. thru 3/31, at 2. $3.50.

ANDROCLES AND THE LION—Riverdale Contemporary Theatre adaptation. Parish House of Christ Church, 5030 Riverdale Ave. at W. 252nd St., Bronx (549-6420). 2/15 at 8, 2/16 at 2 and 7, 2/17 at 3. $3.50.

THE MAGIC FLUTE—Puppetworks, Inc., and their Mozart adaptation. Emelin Theater, Library Lane, Mamaroneck, N.Y. (914-698-0098). 2/18, 19 at 11 and 3. $3; adults $3.50.

YOU'RE A GOOD MAN, CHARLIE BROWN"—The "Peanuts" feature film; benefit showing for African Famine Relief, at Holy Trinity Parish Center, 82nd St. between Broadway and Amsterdam Ave. (873-7260). 2/15, 16, 17 at 8. $3 for children 12 and under and seniors; adults $6.

HOW THE WORLD GOT WISDOM—Original adaptation of African folk tales and songs. On Stage, Children!, at the Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 3/23 at 1 and 3:30. $3, adults $4.

PAPER BAG PLAYERS—"I Won't Take a Bath!" Musical revue in which the city is a background for fantasy. Symphony Space, Broadway and 95th St. (864-5400). 2/16, 17 at 2. $8.

CIRCUS CAPERS—Twee-Dee the clown puppet is special guest. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 3/10. $2.50.

TALES OF CHELM, an original show about a "madcap" village. New Theater, 62 E. 4th St. (972-0672). Sun. at 2, thru 3/24. $4.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634) and 1066 Madison Ave. at 81st St. (988-3404). 2/16, 10:30 a.m. East Side store, 11:30 West Side: Canadian storyteller Robert Munch tells tales for 3-8-year-olds. Free.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—2/17: At 1, "Cinderella"; at 2:30, "Jack and the Beanstalk." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 2/16 at 1:30, "Puppet Cabaret," by Grey Seal Productions. $2.50. . .At 2:40, Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1. . .2/17 at 2:30, Dave Sear and Debbie Rich, with banjo and guitar, give a child's introduction to folk music, with music from America and Britain. $3.

LITTLE PEOPLE'S THEATRE COMPANY—Sat. and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love."

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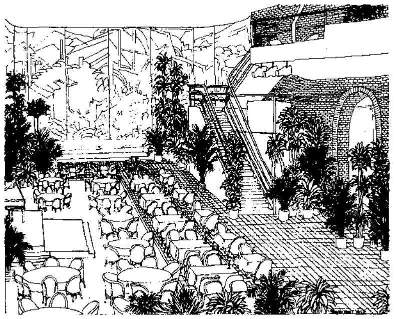

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OTHER EVENTS

Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 2/15 at 11 a.m. and 1; 2/16 at 11 and 2: the Poko Puppets in "Aesop's Fables." $3.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 2/16 at 1, you're invited to a royal ball, so come and learn how to make a crown, a wand, a cape. Free, but must reserve.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for film and other free programs in all the boroughs. Yorkville, 222 E. 79th St.: films for ages 3–8, Thurs. at 4. Picture-book hour Wed. at 4, ages 3–4; Tues. at 4, ages 5–7. Harlem branch, 9 W. 124th St.: 2/13 at 10 a.m., "Poetry Alive," dramatic presentation by Joanna Featherstone of literature by four black poets. . .Jefferson Market, Sixth Ave. and 10th St., 2/13 at 3:30: story acting with Sunny Beville-Fish. . .Donnell Library Center, 20 W. 53rd St., 2/16 at 3: Canadian writer Robert Munsch tells stories.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4. Also: 2/16 at 2, Illustrator Tom Tierney talks about costume paper dolls in fashion and the theater. Weekend family programs focusing on a theme related to the collections, with films, workshops, slide talks; 2/16, 17: American Sculpture. Evening gallery talks, Tues. at 7; 2/12: 16th-century Italian sculpture. Free with museum admission. Full schedules available at the museum.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 2/16, 17, parent-child workshops at 1:30 and 3:30 celebrate Presidents' Birthdays month; make and illustrate a pop-up book called "What I Would Do If I Were President." Also 2/17, Penny Jones and Co. Puppets in "Peppi and the Pop-Up Dragon," ongoing performances. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices"; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. "Soundtracks". . .Fri. at 1:30, storytelling for 3-5-year-olds. 2/11 at 1:30 (school holiday), the Seaview Children's Theatre in "Dandelion II." 2/16 at 1:30: Program on the Carnival season in the Caribbean. 2/17 at 1:30: Haitian music and dance by La Troupe Makandal. 2/18 at 1:30 and 3:30: school-holiday program, with Maggie Whalen and the Magpie Puppets in "Moccasin Stew." Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—C.P.W. at 79th St. (873-1300). Mon., Tues., Thurs., Sun. 10 a.m.-5:45 p.m.; Wed., Fri., Sat. 10-9 p.m.$1.50 suggested admission; adults, $3. Natural Science Center: Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30. Closed Mon. An introduction to plants, animals, and rocks of New York. . .Discovery Room: Sat. and Sun. noon-4:30. Discovery Boxes and touchable specimens.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Exhibit "Microworlds"—microscopes are used to explore a world where "small things look bigger and the invisible becomes visible." Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way. Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the greenhouse, at 3. Also: 2/17 at 2:15: stories and folktales from Africa. 2/11 at 3:30, slide lectures on scientists Carver and Julian. 2/20, 21 at 3:30: more African folklore. 2/23 at 2: storytelling and songs, with African instruments. 2/11 at 2:30 and 3, program on Abraham Lincoln. 2/18, Washington's Birthday programs at 2:30 and 3.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow-Corona Park, Flushing (718-592-5555). Sun. drop-in workshops at 1:30 and 3, for the family; 2/17: drawing geometric designs with line. Free.

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Tues.-Fri. noon-5. Br Sat.-Sun. noon-4. D Tues.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** **No Credit Cards.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Casual. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M)** AE.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: broiled split lobster with asparagus, mushrooms and basil butter sauce, salmon tartare, grilled veal chop with baby eggplant, red pepper and Roquefort cream sauce, grilled filet mignon. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni *in bella vista, alge ricci di mare e conchiglie.* Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American. Spcls: grilled giant shrimp with red pepper sauce, marinated chicken in tamari, ginger and garlic; grilled skirt steak with Cajun tomato sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. **(M)** AE, CB, DC, MC, V.

LE ST. JEAN DES PRES—112-114 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian. Spcls: mousse of smoked salmon with cream of horseradish, stuffed crayfish with Armagnac, cassolette of chicken, veal scaloppine and sweetbreads with fennel and thyme. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 50-150. Closed Sun. **(M)** AE, DC, MC. V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, *suppon-scft-shell-turtle,* pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: *Canadian baby back ribs, chicken, chili, and muffins.* Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** No Credit Cards.

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas *with egg sauce, shrimp special, paella, lobster.* Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

CHARLIE MA—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables. Res. sug. L Mon.-Fri. noon-3. Dim Sum Br Sat.-Sun. noon-4. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 2 a.m. Private parties for 60. **(I)** AE, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. (M) AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass beef, shrimp wrapped in sugar cane, Saigon famous pasta. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. (M) AE.

DOLCE—140 W. 13th St., 741-2050. Casual. Italian. Spcls: pasta alla wodka, gamberi 'fra Diavolo,' carpaccio all' Italiana. Res. sug. D daily 6-1 a.m. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) AE, DC, MC, V.

MARY LOU'S—21 W. 9th St., 533-0012. Casual. American-Seafood. Spcls: swordfish mesquite, broiled seafood platter, lobster ravioli. Res. sug. L Mon-Fri. noon-3. Br Sun. noon-4. D Mon.-Thurs. 5-1, Fri.-Sat. to 2, Sun. to 11. Private parties for 35. (M) AE, CB, DC, MC, V.

MIM'S—8 Christopher St., at Sixth Ave., 675-5620. Casual. American. Spcls: duck framboise, seafood lasagna, chicken breast Veronique. Res. sug. Br Sat.-Sun. noon-4. D Tues.-Sun. 5-midnight. Ent. Closed Mon. (M) AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. (I) AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. American-Regional. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.-Sat. noon-2 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. (E) AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7- 10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre- theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (E) AE, CB DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Stolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also 17 East 48th St., 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-

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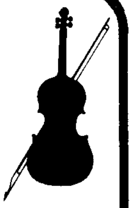

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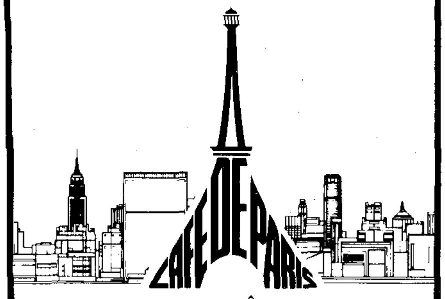

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LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.-Fri. noon-5. D daily 5-4 a.m. Private parties for 50-150. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** **AE, DC,MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.**(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-

Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. *Spcls: corned beef, pastrami, cheese blintzes, matzo* ball soup. Open daily 6 a.m.-4 a.m. **(I)** No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck *Normande, côte de veau aux chanterelles. Res. sug.* L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. *Argentine-International. Spcls:* parillada, paella, empanada. Res. sug. L, D & S Sun.-Thurs. noon-2 a.m., Fri. & Sat. to 4 a.m. Ent. Fri.-Sun. at 9. **(I)** AE, DC, MC, V.

LE CHAMPIGNON—35 W. 56th St., 245-6335. Dress opt. French. Spcls: ris de veau financière fleurons, champignon farci, canard rôti bigarade flambé au Grand Marnier. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Private parties for 40-60. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. *Dress opt. French. Spcl: coquilles* St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. *D daily 4 - midnight. Ent. Fri.-Sun.* Private parties 20-75. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. *Free D parking after 5. Private parties for 50.* **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. *Dress opt. Northern Italian. Res. sug. L Mon.-*Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. *D* daily 5:30-midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 *Third Ave., at 59th St., in* Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—*129 E.* 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard *rôti à la vanille, millefeuilles de framboises.* Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E)** ***Trader Vic's:*** *Dress opt.* Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Casual. Northern Italian. Spcls: fettuccine Pronto, scaloppine Pronto, swordfish with anchovy butter. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-11. ***(M)*** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO —333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pates fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pretheater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potatoe salad. Res. sug. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. Carlyle Restaurant: French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. (I-M) AE, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

FU'S—1395 Second Ave., bet. 72nd-73rd Sts., 517-9670. Casual. Cantonese-Hunan. Spcls: Peking duck, Fu's seafood royal, crispy orange beef. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D daily 4-midnight. Pre-theater D 5-6:30. Private parties for 50. (I-M) AE, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots à la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre bland. Res. sug. D only Tues.-Sat. 4:30-2 a.m., Sun.-Mon. to midnight. Br Sat.-Sun. 11:30-4:30. (M) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade, goose. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. Pianist Fri.-Sun. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 749-9292. Formal. French. Spcls: pasta primavera, blanguette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PANCHO VILLA'S—1125 First Ave., at 62nd St., 751-6499. Casual. Mexican. Spcls: chiles rellenos, nachos, ceviche, Mexican combination. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Also Pancho Villa's—1501 Second Ave., at 78th St., 650-1455. (I) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental-French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30, Sun. to 3:30. D daily 6-10:30. S from 10:30. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

SZECHUAN EAST—1649 Second Ave., bet. 85th-86th Sts., 988-1973. Casual. Szechuan. Spcls: orange beef, golden crispy prawns, Szechuan dumplings. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (I) AE, MC, V.

TRUFFLES—696 Madison Ave., at 62nd St., 838-3725. Casual. Continental. Spcls: pate, steak au poivre, fresh fish. Res. sug. L daily 11:30-4. D daily 5-2. Br Sun. 12-4. Bar til 4 a.m. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

MAYFLOWER—15 Central Park West, bet. 61st-62nd Sts., 581-0896. Conservatory: Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7-11:30. L daily 11:30-4. D daily 4-midnight. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RARE FORM—467 Columbus Ave., bet. 82nd & 83rd Sts., 496-0282. Casual. American. Spcls: lamb chops, prime rib, N.Y. strip, broiled red snapper. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-4. D daily 6-1 a.m. S daily 1 a.m.-3 a.m. Pianist nightly. (M) AE, CB, DC.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (M) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

Queens

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30-11:30. Mon., Jorge Andre. Tues.-Thurs., Hortense Gomez & Co. Fri.-Sat., Kenia & Combo. Sun., Thelma Richter. AE,CB,DC.

THE BITTER END—149 Bleecker St., 673-7030. 2/12,19, The Longhouse: Smokey Robinson meets Kate Bush. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 2/11, Jimmy Heath Quartet. 2/12,13, Bobbi Humphrey Quartet. 2/14-17,19-24, Carmen McRae. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 2/11-16, Kenny Barron with Red Mitchell. 2/18-23, Joanne Brackeen with Cecil McBee. Sets from 9:45. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 2/11, Gail Allen & Peter Leitch. Music from 9:30. AE,MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz-pianist Joe Wylie plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 2/16, The Poodles. 2/23, Skyline with Tony Trischka. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Mon. & Tues., Ed Polcer's Midtown North. Wed.-Sat., Balaban & Cats. 2/17, Scott Hamilton Quintet. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 2/11,18, Les Paul Trio. 2/12-17, Astrud Gilberto. Nightly at 9 & 11 with extra shows on Fri.-Sat. at 1 a.m. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 2/11, Sonny Ochs. 2/12, Tom Chapin. 2/13, Otis Blackwell; The Smithereens; The A-Bones. 2/14, Casselbury & Dupree; Sapphire. 2/15, Ramblin' Jack Elliot. 2/17, Jane Brucker. 2/18, Poez. 2/19, Odetta. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 2/11, Chuck Fowler & Duke Cleamons. 2/12,13, Esther Blue. 2/14, Valentine's Day Special with John Hendricks. 2/15,16, Kirk Lightsey Trio. 2/17,18, Niels Lan Doky & Ray Drummond. 2/19-21, Vladimir Shafranov. **Upstairs:** 2/14 at 8:30 & 10:30, Ellia English In Concert. 2/15,21 at 8:30, Roger Kellaway with Irene Reid. 2/16 at 8:30, The High Heeled Women. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. 2/11, 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 2/13-17, Kitt Moran with Mike Moran and John Arno. Sun., 5-10 singer-pianist Brooks Kerr. Mon.-Fri., 5-10, singer-pianist Sorrow Astrasa. 2/18,25, pianist Don Friedman. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Tues.-Sat., 4-7:30, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Betzaguy on bass. Sun., 4-9,Mon., 7:30-12:30 a.m., The Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. *Atmospheric dining room.* Revolutionary entertainment with dual synthesizers and vocals featuring Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 2/11,18, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 2/12-17, David Murray with John Hicks, Reggie Workman, and Ed Blackwell. 2/19-24, Cedar Walton, Ron Carter, and Billy Higgins. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/16, *Offbeats,* starring Arthur Siegel, Tony Lang, and Miriam Fond, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Tues.-Thurs., The Eddie Davis Trio keeps the Red Blazer tradition alive. Sat., pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Music from 9 p.m. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 2/12, Afrika Bambaata/Soul Sonic Force. 2/14, Valenine's Day Blitz with Joy Askew, Black Irris, Debbie Cole, Carol Costa, Dona Destri and many more. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 2/11, Anthony Braxton Quartet. 2/12-17,19-24, Abdullah Ibrahim's 'Ekaya' Septet. 2/18,25, Gil Evans' Orchestra. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 2/12-16, Whitney Houstan sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 2/19-23, Arthur Prysock. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 2/11,18, Loup Gurou Zydeco. 2/13,20, Delancey Street Hawaiians. 2/14-16, Blind John Davis - Blues amd Boogie Woogie. 2/17, Rhythm and Blues Jam Session with Mark Decked. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 2/11, Luis 'Perico' Ortiz; Larry Harlow and Orq. Harlow with guest soloist Jon Faddis. 2/14, Dianna Jones and her Rock'n Rhythm'n Blues Band. 2/18, Tito Puente and his Latin/Jazz Ensemble; Mulenze *with guest soloist* Zoot Sims. *Music from* 9 *p.m.* No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 2/12-17, George Adams; John Pullen Quartet. 2/19-24, Buddy Tate; Al Grey Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 2/11, Charlie Gerard with Dennis Irwin and Harold White. 2/12-16, The Eddie Chamblee Quintet with Jackie Miles, Belton Evans, Jimmy Lewis, and Benny Powell. 2/17,18, The Ronny Cole Quartet with Don Coats, Fred Berman and Carrie Smith. 2/19-23, Willis 'Gatortail' Jackson. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 2/11,18, pianist Jim Roberts with Brian Torff on bass. 2/12-16, pianist Jane Jarvis *with* Milt Hinton *on bass.* 2/19-23, Major Holley with Carol Britto. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with *continuous country-west*ern entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 2/11-13, 20th Anniversary Tribute to the Byrds featuring Gene Clark, Michael Clarke, Rick Danko, Rick Roberts, Blondie Shaplin. 2/14,15, James Brown. 2/16, Peach Fish Pie; Soozie Tyrell and Great Balls of Fire. 2/17,18, Buddy Guy and Jr. Wells. 2/22,23, Steel Angle; Carter Brothers Band. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 2/12-17, comedian Larry Miller, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. 2/19-24, comedian Richard Belzer. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 2/11-14, *comedian Danny Curtis,* Mon.-Thurs. at 9 & 11:15. 2/15,16, comedians Richie Gold and Joe Vega, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Every Thurs.-Sat.,'Novak and Studer's Last Great American Telethon'- comedy spoof of the stars. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, Uncle Dirty. Sun.-Thurs. 7-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous *entertainment.* Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magicians Fernando Kiops and Slydini. Sat., magician Fernando Kiops and comedian/magician David Charnee. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 2/13, Oliver Lake and Jump Up. 2/14-17, Carnaval Costume Ball. 2/20, Mojanya. 2/21, African Connection. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie sings every Wed.-Sat. at 6:30...Collins and Friedman, Wed. at 9 ...*Issue? I Don't Even Know You!* - political and topical revue, Thurs.-Sat. at 9...Actress-singer-comedienne Sally-Jane Heit in *Staring in the Middle,* Wed.-Sat. at 11 p.m. AE,MC,V.

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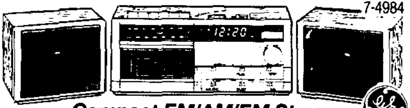

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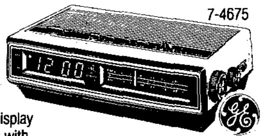

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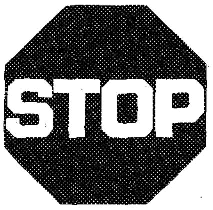

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CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 2/11-16, Buddy Greco, Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10, followed by singer Holly Lipton Nash, Mon.-Thurs. at 11, and Fri.-Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Davis Gaines, Herndon Lackey, Nora Mae Lyng and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 2/11 at 8, Interplay-improvisational theater ensemble directed by Tamara Wilcox. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 2/11, Barbara Howard. 2/13,21, Lazoo. 2/14-16, Lynne Charnay. 2/19, Charles Stone. 2/22, Eugene Villaluz; Let's Swing. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 2/17, Bobby Rosengarden and his orchestra play for dancing, nightly except Mon. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory, bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. 2/27, Julie Wilson returns. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

BARBIZON—63rd St., at Lexington Ave., 838-5700. **Cafe Barbizon:** A great piano room! Thru 3/30, singer-pianist Chris Barrett performs Mon.-Sat. 8-midnight. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 6/29, Barbara Carroll plays Tues.-Sat. at 10 p.m. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St., 759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keith Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 2/11,17,18, Beverly Cosham. 2/12, Jody Gelb; Joyce Lyons. 2/13-16, Sharon McNight; Sweet William. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 2/11, Myles & Albert; John O'Leary. 2/12, Don Washington; Rita Marie Kelly. 2/13, Jodi Mitchel. 2/14, Cheryl Hoenemeyer; Let's Swing. 2/15, Anita Braaf; Judi Milstein. 2/16, Dora Rubin; Kitty Kean. 2/17, Richard Mark Arnold; Lee Byar. 2/18, Grace Young; Sal Mistretta. 2/19, Yvonne Kersey; Marilyn Wall. No credit cards.

FERRANTE—1294 Third Ave., bet. 74-75th Sts., 535-3416. A new classic Italian restaurant with pianist-composer Artie Schroeck performing nightly from 11 p.m.-4 a.m. Cabaret-singer Sara Krieger joins Artie on Fri. & Sat. from 10 p.m. AE, CB, DC, MC, V.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 2/12-16,19-23, Sir Roland Hanna. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Bryon Sommers takes over on Fri. & Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

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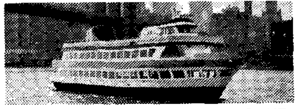

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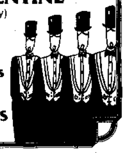

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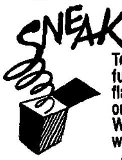

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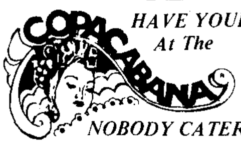

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The DDL Bistro At Trump Tower—Invites you to have your next private party in the luxury of our Fifth Avenue restaurant. Party Director. 212-832-1555.

Cavaliere—For private parties. "Elegant, distinctive, superb." 108 W. 73rd. St. (off Columbus Ave). Call Al. 212-799-8282.

Consider Your Next Party At Lello—A gastronomical haven for elegantly presented, Italian cuisine. Complete privacy in our party room from 10-100. 65 E. 54 St. Please call 212-751-1555.

The Roxy—Great dance and rollerskating parties. Children's birthdays, corporate events, holiday celebrations. For details, ask for Sally. 212-691-3113.

Small Wedding?—Townhouse/garden. Featured 6 publications. 212-741-0567.

RESTAURANTS

Have Your Next Affair At Armando's—Ideally located on East 55th Street. Enjoyable, affordable, social and corporate. Accommodates from 25-200 people. Please call Pat: 212-759-9720.

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Stress—Fine professional Esalen body treatment. Ms. Marcus. 212-787-8877.

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Chinese Acupuncturist—Dr. Wu, facial rejuvenation, pain control. 212-687-5986.

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20 Percent Off—Full leg waxing including bikini. $30. 212-582-5338.

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Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56 St. 9th Floor. 212-980-0216.

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Rent-A-Decorator—Budget-oriented pro designs "your" space, at "your" pace. $45 hourly. 212-869-9727.

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Nassau County, LI—516-796-4545. Excellent Shiatsu, Japanese/Swedish massage. *Showers, clean. Mon-Sat. 9am-9pm.*

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Muller Moving—Local, long distance (agent for Coast-To-Coast Van Lines ICC 78926), household, commercial. DOT 1847. 109 E. 2 St. All major credit cards accepted. 212-677-6685.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding-Estimates.

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Modique Inc.—(The Dependable Mover). Serving New Yorkers since 1948. Household, commercial, fine art and antiques. Weekend services. No. 1053, 325 West 16 Street, NYC. 212-929-5560.

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If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place. 212-505-1861. No.1839. MC/VI.

Mets-Movers—Mets moves it all! Home/commercial. 3 men/big truck. $40 hour. No.1722. Reliable. E. 76 St.212-772-6266.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster Street, NYC. 212-226-0500.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

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IBM Personal Computers—Accessories, software. Everything at a discount. Courteous and prompt. 201-865-4200.

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Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

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PHYSICAL FITNESS

Posture Without Pain—Release to realign. A treat for your back. Alexander Technique Workshops. 212-362-0135.

Define Your Muscles—Workout in complete privacy. One-to-one weight training at Definitions: NY's most results-oriented, one-to-one facility. For appointment call 212-741-0136.

Private Fitness Instruction—An intelligent approach to exercise by professional experts. Fitness Formula. 212-989-7427.

Be In A Class By Yourself—The finest in personal fitness instruction for those who demand more. NY's most exclusive in-home exercise service. Group, corporate classes, too. BodyHeat. 212-362-8526.

Personalized Exercise—Expert instruction at your home/office. 212-925-4416.

One-On-One—The ultimate personal training. Your place or ours. Call Bodyworks Fitness. 212-475-5030.

PUBLIC NOTICES

Married To The Same Person—More than once and still together? Need couples to be interviewed for article in respected women's magazine. Pseudonyms used. Call P. Rotter. 212-759-9598.

RESUME SERVICES

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

Resumes For Results—By personnel professional. Career guidance. 212-724-8950.

The Correct Image—Resume/career service. Rita Williams. 212-953-0118.

Lee Fader Resumes—Job focus sessions. 8th successful year. 212-362-3184.

SERVICES

Valentines—Deborah of Love Letters Anonymous, wants to help you write a love letter. 212-570-9175.

Experienced Baby Sitter—Will sit overnight and weekends. 212-755-5718.

Don Pardo—Personalized phone messages for phone machines. You compose message, Don records it. 201-641-9312.

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

THERAPY

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Premature Reaction And Impotence—Cured forever in only one 3 1/2 hour session. 100 percent success. Female PhD. Sincere, compassionate, scientific. Gramercy Park area. For appointment, call between 11am-1pm. 212-689-9717.

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THERAPY

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

Compulsive Escapism Explored—Be it change of gender, age, self-injury, etc. PhD. 7 days. 11am-10pm. 212-475-3377.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

THERAPY/HYPNOSIS

Hypnosis/Self-Hypnosis—To build self confidence and esteem. Also anxieties, problems. Richards. 212-355-4782.

Hypnosis To Control Habits—Weight, smoking, stress/self-hypnosis, concentration. Suzanne Simon, M.A. 212-348-1922.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

Advanced Hypnosis—For you to reach and maintain your goals. Job or relationship transition, confidence, weight, smoking, phobias, optimizing potential of gifted adolescents and creative adults. Upper East Side location. 212-865-8154.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

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Why Diet When You Can Eat—For fast weight loss? Effective Appetite Training (EAT) Workshop offers up to 12 lb. weight loss in first ten days. Breaks food addiction and establishes healthy cravings. Call Eat Healthy, Inc., 212-586-8038.

Individual/Group Treatment—Experienced therapist. Women's group openings. Manhattan office. 718-855-0550.

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

Weight Loss Guaranteed—Up to 10/20 pounds/week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regimen. 26 years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park, NY 12538. 914-889-4141.

Optifast—Medically supervised diets, nutritional therapy. 212-421-6464.

Trade Lbs For Tan!—10-20/week. Medically supervised. Palm Beach on ocean. Fineway House. 1-800-327-7661, ext 7159.

You've Got Nothing To Lose—But weight. Moderate fees. Individual counseling. Free consultation. 212-861-2891.

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Why Pay More—For traveling alone? Call Travel Buddies. 718-875-9558.

Fly For Free—Or 50 percent off. Sandman Express, 5757 West Century Blvd. Suite 800, Los Angeles, CA. 90045 or call 213-215-3537 or 213-215-1953.

Adult Study Tours—England, Scotland. College-sponsored tour plus optional Saturday classes for active-interest adult learners at Alephi University. Special low rate covers airfare, lectures, hotels and escorted tours. Britain in May or France in June. For info, call 516-663-1120.

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A perfect setting of casual elegance on Water Bay. Luxurious villa accommodations in a 15-acre unspoiled tropical environment. Rates include FREE used cars, sunfish sailboats, snorkeling gear. FREE tennis. Private Beach. Seaview pools. Charming oceanview restaurant and cocktail lounge. For reservations call collect 718-895-5116.

St. Maarten/Anguilla—Villas, condos, etc. Lowest air, Easter space availability. SMASH, c/o Trip Shop, 1 Huntington Quad, Melville, NY 11747. 516-293-9000, 718-961-8800.

VACATION/RENTALS

Cancun, Mexico—Deluxe, oceanfront, 2-bedroom villa. Available 3/2-3/16. Fabulous price. 212-807-6899, details/pictures.

Puerto Vallarta, Mexico—3 bedroom, hillside villa. Panoramic view beach, ocean. Pool. Tropical gardens. Cook, houseman, maid. 203-333-4322.

VOLUNTEERS

Yorkville Volunteer Center—Places volunteers in 300 Manhattan agencies. Get involved. 212-427-5754.

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Moving/Trucking—Station wagon, van or 20'. Low rates. Reliable. 212-532-2333.

Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine

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Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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NEWLY DECORATED,
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STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$23.00** per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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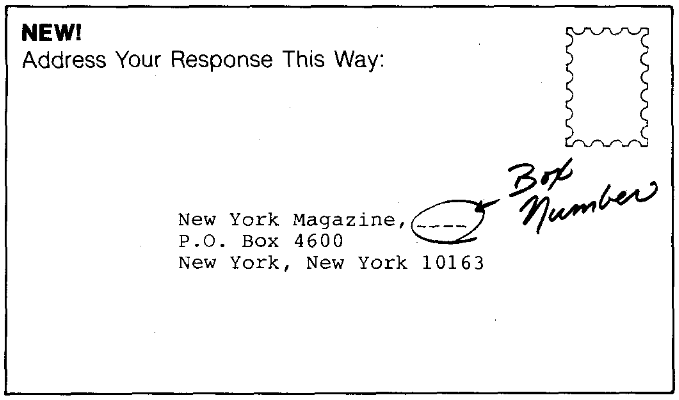

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Ex-Model, Wholesome—29, Ivy Leaguer, non-princess, seeks 28-37, Jewish, nonsmoker, success, 5'9" plus. NYM J207.

Outstandingly Beautiful Brunette—Former model, tall, slender, chic, shapely, warm, fun, educated, successful, nonsmoking, divorced professional Manhattanite who enjoys dancing, tennis, dining out, traveling, the performing and fine arts, etc. Seeks special, tall, handsome, sophisticated counterpart, age 38-48, to enthusiastically enjoy and share the best of life's offerings together. Bio/phone/photo a must. NYM M093.

Who Says We Can't Have It All!—Happy, attractive, adventurous, enlightened, successful, humorous, sensuous, slim, 5'7", young-spirited, Jewish woman, desires similar man with integrity, maturity, 35-49, slim, 5'8"-6'2", well-groomed, non-smoker. For commitment/family. Photo/note/phone. NYM M185.

Natural, Lovely Looks—Soft, manicured, trim, warm, pert. Pleasing, easy manner. Much free time for selective, polished not flashy, affluent, mature, over 48, down-to-earth pussycat, at his best, giving and receiving love. Photo please. NYM M085.

Jewish (Non Orthodox), Intelligent—Well-educated, Fairfield County lady, cultured, attractive, great figure, unencumbered, cheerful, good communicator, financially independent, emotionally stable, non-smoker; heavy drinkers or drug users do not reply. I am warm, compassionate, trustworthy and trusting, loving, very affectionate and am seeking a "gentleman" who is kind, sweet, loyal, a high achiever, assertive, educated, considerate in all respects with a very loving disposition, financially independent and emotionally stable, middle 50's through late 60's. My interests are varied; to name a few: good homelife, gourmet and ethnic foods, theater, music, museums, art galleries, walking, holding hands. Widowed for a number of years, now seeking beautiful, permanent quality, very meaningful relationship. I am for real and down-to-earth. Would like to change the letter I into we, me into us, living into a life of loving; if you think you may be my counterpart; please respond in confidence with informative letter, photo and phone number for reply. Thank you. NYM M020.

Pot Seeks Cover—Beautiful, elegant, literate, funny, romantic New Yorker, tall, 44, successful, independent, seeks urbane, lovable, charming man, 40-50, for keeps. Letter/photo. NYM M129.

A Quietly Extraordinary—Exotically pretty, successful designer, seeks man with terrific mind, 40-young 50's, looks-good too, into healthy living, loving his work, for lifetime of romance, adventure, soul-growth (or half-a-lifetime anyway). Phone/photo appreciated. NYM M164.

One-Man Woman—(No marriage), searching for 50 plus, 5'10" plus man of great quality, taste, style and means without which he won't be able to enjoy/appreciate this total woman, 40's, very attractive, highly sophisticated/down-to-earth, strong/pliant, independent/dependent, and a whole bunch of paradoxes to make a healthy woman (not a dull moment). I am not looking for my duplicate; your interests needn't be as mine but if you're the right man, they will become mine. Send legible note, phone/photo, only if you're it to PO Box 173 Times Sq. Sta., NY, NY 10108-0173.

Breathtakingly Beautiful Blonde—Boston transplant, mid 30's, secure in all aspects of life, seeks a gentleman, 40-55, who enjoys dining in Manhattan as well as vacationing on the Riviera. Must be a fortune 500 man. NYM M117.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Be My Valentine—29, slim, 5'4", pretty, warm, Jewish, seeks sincere, outgoing professional Jewish man, 29-35, to share life, laughter and love. NYM L088.

Page This Doctor—32, Jewish, athletic, handsome Manhattanite. Interests include running, ballet, movies. You are a pretty, shapely, natural female. Bio and photo. NYM M147.

Pretty, Attractive Asian/Polynesian—Female, mid 20's, olive complexion, 5'7", seeks mature, single white or Oriental male, caring, clean, warm for serious relationship. Phone/photo. NYM M148.

I'm A Warm, Happy—And sensual woman, seeking a relationship with a 30-40-year-old Jewish man. Be intelligent and sensitive, someone who can appreciate a friend and fun-loving lady with a serious side. Attractive and successful, 29, 5'4", dark-haired, with lots to share. NYM M166.

Silver-Gray Grandma—70, seeks lunch friend in NYC, opera fan. NYM K117.

Successful Businessman, 46—Looking for cuddly lady. Adventure, sharing. Photo/note/phone. NYM K034.

Female 27—Laughs easily, seeks tall sincere male. Bio/photo/phone. NYM L106.

Handsome, Caring, Intelligent—Professional, 32, 5'8", European born, seeks woman, 24-32, attractive, romantic, educated. Phone, photo optional. NYM E531.

Hudson Valley Gal—Seeks special H.V. area guy, 45-55, to seriously care and share with note, phone. NYM K119.

Reserved, Jewish Man, 34—Professional, busy. Seeks fair complexioned, lively, unpretentious, romantic gal. NYM K139.

Pretty, Petite, Blue-Eyed—Blonde, Rockland Countyite wants to meet a sincere, warm, romantic man, 35-39. Photo/bio/letter. NYM K140.

Warm, Caring, Honest—Divorced, 43, female advertising exec, WASP. Seeks successful, outgoing, 40-50, caring, sharing male. Photo/phone. NYM K141.

Very Pretty, Perky Lady—38, with polish and pizzazz, seeks loving, secure, successful, handsome Jewish man, non-smoker, 36-46, with sense of humor, desire to hug and be hugged. Phone/bio. NYM M082.

Soft, Sweet, Special—Pretty, poised, slender, Jewish attorney, 32, 5'3". Open, self-aware, giving. Athletic, cultured, multifaceted. Seeks strong, successful, attractive counterpart. Any faith, under 40, 5'10" plus, non-smoker. Photo/bio/phone. NYM K142.

Refined, Divorced Female—Employed 20 miles NYC, lives at NJ shore. Seeks responsible, established, professional single male, 51-61. Letter/photo. NYM L112.

Tall, Dark And Handsome—Very attractive, smart, sophisticated, dynamic (yet sensitive), successful corporate lawyer, 26, seeks beautiful, bright, slender woman, 23-29, whose career (like his) makes precious the hours shared with friends. Please send note, photo and phone. NYM K134.

I'm A 35-Year-Old, Single—Successful professional male. My New Year's resolution is to meet the woman I want to be married to. If you're 26-32, bright, attractive and you too want to meet someone, who, hopefully, will become a very special person in your life, please write and include a photo if you can. NYM M127

Winner Take All—Are you a one-of-a-kind, tall, handsome, successful and sincere businessman of 29-38? This charming and engaging, green-eyed, Jewish brunette of 26 and 5'8" is looking for a man who can share loving, living, laughter, romance, and warmth with one woman. My interests include dining, dancing, skydiving, antiquing, travel, cooking, New England weekends by the beach and most of all, good times with good friends. Send bio/photo/phone. NYM M051.

Warm, Classy, Bright—And attractive female seeks successful male, 31-45, with wit, charm and sensitiviy. Non-smoker. Send photo. NYM L100.

Natalie Wood Look-Alike—CPA, 29, Jewish, enjoys Paris, French cooking, the arts, dancing and real fun. Desires successful, sensitive, Jewish professional man. Bio/phone/photo. NYM M052.

Innocent Yet Sultry—30, pretty, blue-eyed, shapely, fit, warm, intelligent, Jewish female with varied interests. Seeks athletic, ambitious, good-looking, fun-loving guy who enjoys life and wants to share it with someone special. Should have romantic/adventurous spirit like myself. Photo appreciated. NYM M053.

I Want Someone Very Special—Don't you? When you respond to this ad, you will find a woman who is honest, an up personality, great sense of humor, physically outstanding, emotionally mature and very caring, a petite blonde, divorced, 40, Jewish, financially independent who would like to continue an already happy life with a man, 44-50, physically fit, fine appearance and financially secure who believes in himself and the meaning of commitment. Brief bio, phone, and photo. NYM E525.

Rich, Attractive, LI Widow—Bright, fun-loving, svelte dresser, seeks friendship/romance with handsome, elegant, Jewish man, youthful 50's, trim, 5'9" plus, non-smoker, who enjoys people, films, theater, museums, tennis, golf, dining, parties, traveling in a very grand style. "Without thee, what is all the morning's wealth?" Photo, phone and brief bio, please. NYM M062.

Cute, Adorable, Jewish Female—42, attractive, intelligent, warm and giving, seeking a best friend, relationship, possible marriage. Prove to me that all the good ones aren't married. NYM E530.

Tall, Attractive Blonde—37, successful female executive, interested in exploring something new, fresh, exciting. If you are a successful, sophisticated man, 35-45, who is comfortable with your feelings, knows how to have fun, and hasn't stopped growing, I hope you'll send note/photo/phone. NYM M063.

I've Already Got Two Cats—Now I want more. Female executive, 29, attractive, outgoing, affluent, seeks intelligent, attractive man, 21-45, with good sense of humor and self. Love of theater a plus. Note/photo, please. NYM M064.

Pittsburgh—World-travelling executive, divorced, Jewish, tall, slim, 44. Seeks intelligent, educated, slim, attractive, early 30's, non-smoking female. Phone, photo. NYM K118.

Search No More—Adorable, slender CPA, 26, 5'3", sincere athletic, seeks Jewish male professional, 25-34. NYM M054.

Looking For Mr. (All) Right—I'm a slim, attractive, 5'7", educated, professional woman, 32, Jewish, athletic, witty, and seek a male with similar qualities. Bio/photo/phone. NYM M055.

Stunning Female DDS—32, tall, and shapely, seeks Jewish male, 30-45, to share city lights and soft sandy beaches. NYM M056.

Classy, Athletic Blonde—5'6", 33, Jewish, Ivy, seeks educated, handsome Jewish Renaissance man. Photo. NYM E529.

Great Gal—Seeks great guy (Jewish, 55-65) to share whatever, wherever, however, forever. NYM M057.

Debonair Financial Executive—Single, middle-aged, likes to wine and dine, seeks youthful, attractive, intelligent, 37-46, female, 5'6"or less. Photo/phone/bio appreciated. NYM L101.

Aware, Intelligent, Warm—Male, 40, 6', handsome, seeks pretty lady with similar qualities. Photo? NYM L102.

Film Producer—Christian gentleman, 37, optimistic, handsome, seeks serious relationship with attractive, non-smoking lady, 25-35. Note/photo. NYM M058.

Neat Guy—Real find. Great to be with, handsome, well-traveled, witty and fun; 43. Seeking a great-looking, intelligent lady who knows a good man when she sees him. Photo/bio/phone. NYM M059.

You'd Like To Meet Me—I'm petite, attractive, 26, Jewish female. I enjoy dancing, movies, football games, traveling, and staying home with the right person. If you are Jewish male, between 27-35, who has adventurous spirit to share, send phone and photo. NYM L103.

Dynamic, Sharing, Zesty—Professional mom, 32, with great kid, wonders who will respond? Write! NYM M060.

Handsome Sincere Athletic—41, 5'11", loves tennis, movies, humor and friendship. Seeks attractive, sensitive, lovable female. Note/photo/phone. NYM L104.

Sleeping Beauty—Awaiting that special man to wake her from her dreams. I am attractive, athletic, intelligent, fun-loving, 25, disillusioned with the bar scene, willing to try something new. If you have similar qualities, please reply with photo/bio/phone. NYM M061.

A Very Special Lady—Attractive, divorced, Manhattan sales professional, seeks intelligent, fun, flexible, empowered, self-employed or executive, 50's, "to share magic." NYM L105.

Beautiful, Sophisticated, Vivacious—26, Jewish female, warm, witty, sexy, intelligent, successful and very selective. Seeks tall, extremely handsome Jewish male, 28-35, who is very successful, classy, self-confident, ambitious, witty, athletic, tender, sincere and fun. If this is you, don't hesitate. Go for it! Please send bio/photo/phone. NYM M083.

Beautiful, Intelligent, Successful—Jewish, 27-year-old, seeks handsome, intelligent, successful, Jewish man, 30-40. Must send photo/bio for reply. NYM M065.

I Want Brooks Brothers—But I'll settle for Saks. Beautiful, up-and-coming female ad exec, 24, 5', Catholic, seeks very attractive male yuppie, 24-35, fun and fit, for friendship, or more? Photo please NYM L107.

Cute, Witty, Black Male—31, seeks nice, bright lady for good times. NYM M066.

Pretty, Born-Again Christian—Lady, 25, seeks handsome Christian man, who loves life, laughter, and romance, 23-30. Bio, photo, phone. NYM M070.

Single Black Female—Slim, attractive, 44, likes museums, opera, ballet, jazz, long walks, seeks single male for long-term sharing. NYM M067.

Attractive, Jewish, NJ—Lady, warm, slim, witty, 39, divorced, seeks charming man, 40-50, divorced/widowed. Note, phone, photo optional. NYM M068.

Love And Happiness—Bright, good-looking, sensitive man, 38, 6', slim. Would like to meet an intelligent, warm, pretty woman for a lasting friendship. Phone/photo, please. NYM K120.

Seeking Good-Looking—Sensitive, intelligent woman, to 39. Am bright, handsome, professional, divorced, financially secure, sense of humor, 50, for relationship. Photo, bio, phone. NYM B752.

Successful Real Estate Woman—Tall, blonde, attractive, likes being creative, enjoys art, theater, etc., seeking white male, tall, 50's-60's, with sense of humor, capable of enjoying the finer things in life with a woman who has many facets to her personality. NYM M069.

Only Emotionally Developed—Man of high caliber need reply to meet very real, very attractive, sensual woman of wit and wisdom, cultured, charming, genuine. 38, divorced. Note, business card, photo. NYM K122.

I Can't Believe—I'm actually placing a personal ad. Are you a bright, energetic, outgoing, career woman who is sincere, playful, affectionate and wants to meet a genuinely nice, normal, non-religious Jewish guy? Do you enjoy life's less serious moments, champagne by candlelight, the beach, dining out, water sports, travel, music and close friendship? If so, this 29, 5'10", good-looking, very successful, fun-loving man, 24-34, pretty, sexy, athletic, slender and interested in a special relationship, then, please drop me a note and photo (returned) so we can get together. NYM K219.

Doctor, Very Attractive, 50—5'9", Italian-American, sincere, seeks pretty, female MD, non-smoker. Photo. NYM K127.

Viva La Difference—29, Jewish, extremely handsome, athletic and bright, seeking one older woman of grace for romance/friendship. Photo a must. NYM M074.

Incurable Romantic—36, 6', sensitive, successful, attractive, slim, secure. Loves rock music, movies, opera, tennis, travel. Seeks slim, athletic, youthful, affectionate, career woman. Photo, bio, Phone. NYM K128.

STRICTLY PERSONALS

Come On Home—Looking for a love never yet found. Secure landscape designer, 32, non-smoker, Jewish, seeks petite, 5'4" or smaller, cute, adorable, pretty, sensuous and vivacious woman, 25-34. Letter, photo, please. NYM J260.

Blue-Eyed, Blonde Professional—Slim, attractive female loves spring, good conversation, city visits, suburban living. Seeks secure, professional man, 36-44, 5'9"-6'2", Christian heritage, good humor. Photo, phone. NYM J258.

Cosmo, Ford, Zoli—And the like, handsome Jewish male, 27, educated, 6', caring, seeks your type. Photo. NYM M136.

Attractive White Male—Divorced, 32, 5'9", 160 lbs., seeks warm, affectionate, old-fashioned woman, 27-32, for open, honest relationship. Phone/photo if possible. NYM L109.

Tall, Successful Screenwriter—38, slender, capable of turning a head or two (or three) on a good day, seeks self-confident, interesting counterpart of some sort. We're talking your basic 6' blonde here. It's not for the faint of heart. My hours are my own, but I'm a bit of a hybrid: Can't cook, won't sew (okay, can't), don't dance, tend to get caustic when pushed and devastatingly witty when cornered. (Add a streak of "shy", quiet as it's kept). Acrophobics and gentlemen of the short persuasion feel free to write to each other. Photo, phone, note, please. NYM K170.

Seeking A Vivacious Valentine—Romantic, attractive woman, 23-30, to fill prescription for 28-year-old, cute and cuddly, Jewish physician to help catch up on life after grueling residency. Photo/phone/bio, please. NYM K168.

Be My Valentine—Just send phone number/photo, I'll call, we'll talk. NYM M130.

Widower Looking For Partner—Youthful-looking, likable and successful, 52, 5'6", WASP, adventuresome and fun-loving, financially secure, Suffolk County commuter who enjoys travel, movies, steak and potatoes, and Country and Western music, seeks petite, affectionate, sensitive, romantic woman, 35-45, who is equally at home in blue jeans or dresses. Note/phone/photo. NYM M071.

Deep-Sea Fishing, Elegant Dining—And hanging out are favorites of sensitive, bright, pretty lady. If you are 33-47, and think career, sharing and play are important, respond with bio/photo. NYM L108.

Adorable, Professional Jewish Lady—37, seeks handsome, successful, sensitive male, 36-45. NYM M072.

Beautiful, Black, Sensitive Woman—PhD, 35, seeks a committed relationship with an educated, caring man. NYM K151.

Beautiful, Bright, Romantic—Emotionally and financially secure, sales executive, 33, seeks professional or businessman, 33-48, with similar qualities for friendship and perhaps a happily-ever-after. Bio, phone, photo optional. NYM J257.

Tall, Attractive, 26—Enjoys dining, dancing and good conversation seeks Jewish female with same interests. Photo, bio, phone. NYM K167.

We Exchange Glances—But our dignity inhibits contact. Although taken with my beauty, it's the allure of confidence, poise and delicate glamour that intrigues you. Wishful thinking for warmth, sincerity and intelligence is unnecessary. You are slightly older, appear about 40, 6', trim, quite handsome and tastefully dressed. A refined, masculine presence, quietly suggests power, a smile reveals kindness and maturity. We both assume, wrongly, the other is taken. NYM M126.

Handsome WASP Gentleman—40, successful, trim and totally together. Seeks a very special, beautiful lady both in body and soul to share some very special time with. Travel, Sunning, fine restaurants, new places, and holding hands are a few of my favorite pastimes. I'm as strong as a bull yet gentle as a lamb. I really hope you're that special lady who can knock my socks off. Recent photo, phone and bio a must. NYM M073.

"Her Is"—A very attractive, sophisticated, blue-eyed, fair-haired lady. "Him is" a 6' Manhattanite, 40-50, who knows the musical this ad is based on. NYM M074.

Pretty, Jewish PhD—35, 5'6", slim, sane, warm, sensitive, understanding, health, conscious, divorced (no kids) seeks well-educated, Jewish professional man, 33-38, slim and tall, who is kind, considerate, easygoing, interesting, gregarious and athletic. Photo/bio/phone. Jersey preferred. NYM K136.

Wanted For Attractive—Classy, Jewish professional lady, 60. Gentleman over 5'8", enjoy arts, dancing, sense of humor, zest for life, non-smoker. NYM J259.

Doctor/Violinist/Artist—Handsome, slim, 6', 150 sit-ups, passionate, humorous, jogs, affluent, plays Bach obsessively, writes on consumerism, painter, longs to wed bikini-slim, tall, very pretty, 30-43 only, professional, witty, homebody woman, who understands chamber music, digs Van Gogh/Picasso, yearns to love in earthy Village loft replete with etching press, Steinway, cat. No: drinking, smoking, lipstick, nail polish, kids, dyed hair, religion. Photo/Phone/bio. NYM L179.

Prince Seeks Princess—Share kingdom. Glass slipper or photo to NYM M128.

Joie De Vivre, Elegant Woman—57. Desires to meet congenial, educated, intelligent man, 50 plus. NYM M119.

Solo Paddler Seeks Tandem Partner—For life. No princesses, please. This 36, 5'4", Jewish male, analytical computer scientist is a non-smoker, cross country skier, tennis player, canoes, cooks and more. Wanted: lady, 32-37, with brains. Bio/photo appreciated. NYM J261.

Very Successful Executive—Sexy, witty, sophisticated widow, 41. Interested in an attractive, fun-loving, successful businessman, 41-50. Seeking meaningful relationship. Photo/bio/phone. NYM M076.

One Exceptional Woman—Sensuous, stylish redhead, 5'5", 110, 30's, with talent, sensitivity, warmth for a man who's his own man. If you're highly successful, sophisticated, physically and mentally vibrant and appreciate and expect the finest, let's say hello. NYM L116.

Professional Man—29, Manhattan resident, seeks relationship with educated, libertarian lady. Photo/phone a must! PO Box 1429, Madison Sq. Sta., NYC 10159.

Amiable, Handsome Widower, 64—5'10", 175. Converses well. Liberal views. Interests: books, boats, music. Moving to Eastern Maine. Seeks beautiful, educated lady, 50-60. NYM K165.

Striking, Elegant, 25-Year-Old—Foreign language expert and world traveler. Seeks 25-35-year-old sophisticated and cultured man to share the French joie de vivre, Russian literature, South American sambas and Italian amore. Please send photo/bio or video. NYM J264.

Handsome, Successful—Jewish man 34, 5'11", seeks special lady for relationship. PO Box 145, Brooklyn, NY 11234.

Put Your Heart In My Hands—If you're a sensitive, single man, 45 plus, who seeks a warm-hearted lady. NYM M123.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

Name ______

Street Address ______

City ______ State ______ Zip ______

Home Phone (for our records only) ______

Payment: Check ______ M.O. ______ MasterCard ______ Visa ______ AmEx ______ Card Number ______

Exp. Date ______ Signature ______

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $23 per line, two-line minimum. Add $15 NYM number. Mail to: New York Magazine, 755 2nd Ave., N.Y.C. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Witty, Pretty, Professional—36, Jewish, with sense of humor and love of theater, travel and NYC, seeks handsome, professional, articulate, sensitive man (36-43), for enduring relationship. Letter. NYM K156.

Leggy And Love My Heels—Attractive, 21-year-old female, independent, loves life/laugh, a touch of class. Friends or more with an intelligent, good-looking, honest, non-smoker, 5'10" and up, 25-33. Bio/photo/phone. NYM K157.

Mildly Eccentric Divorcee—Slim, mid 40's, Ivy-grad. Literate, sensual, witty, flexible, smart. Wageslave, writer, mom. Seek nice man with comfortable shoulder for occasional (mutual) leaning. NYM K158.

A Widow For All Season—Professional, lover of music, dancing, the arts and travel. Energetic, slender, graceful, warm and attractive. Seeks non-smoking, stable professional, trim, fit, youthful 60's, to share the best that's yet to come. Photo/bio/phone. NYM L123.

Handsome, Successful Attorney—39, Renaissance man, comfortable in tails or jeans, athletic, seeks beautiful woman, 27-32, non-smoker, to have a family and share a great life together. Please send a picture with your letter. NYM M100.

I Am Not A Doctor—Lawyer or Superman. However, I am a reasonably attractive, white male, 5'11", trim, late 30's, comfortably successful, sensual, considerate, open-minded and seeking a friendship/relationship with a 20's to 40's female libertine who enjoys new experiences, the beach, traveling, dancing till dawn, the country and quiet times, too! Photo optional/bio. NYM K159.

A Way With Words—Handsome, sincere, successful TV writer, 36, seeks attractive, classy yet down-to-earth, Jewish professional woman, 25-35, a notch above the rest with no need to flaunt it. Note, photo, phone. NYM J244.

Petite Westchester Woman—28, natural, honest, successful, hard-working. Loves chili dogs, sushi, foi gras, travel, beaches, boats and quiet evenings. Looking for strong, successful, achievement-oriented man, 32-37, to share a bottle of good wine and get to know better. Westchesterite preferred. NYM K160.

Good-Looking, Fun-Loving Man—Young 40, unencumbered, with LI home. Seeks female, 30-35 or thereabouts, of similar ilk, to make a go of it and more. Photo/bio. NYM M101.

Come Join Me—Bright, very cute, slender, shapely, Jewish, creative professional female, 30, with spunk and sparkle, seeks attractive male counterpart, 27-38, to share cultural and athletic interests. I have a lot to offer and am ready for a lifetime of sharing warmth and discovery. Photo/phone/bio, please. NYM M102.

Vibrant, Beautiful, Sensual—Jewish, warm, brainy, divorced, 42, former actress, now screen writer, enjoys moving from high speed to the delicate rhythms of life. Seeks growing romance with soulmate who is centered, highly intelligent, passionate, supportive and not affraid to love and be loved. NYM M133.

Refreshing, Beautiful Woman—43, Vassar graduate, loving, honest, musical, both successful and feminine, longs to meet man, 42-50, of similar calibre. Refinement important. NYM L113.

Magical Woman Wanted—Modern Orthodox male, 35, 5'10", successful, professional, bright, adventurous, romantic, seeks independent woman who is accomplished, sensitive, tall and beautiful, intense and vivacious. Bio/photo/phone. NYM K144.

Jewish Male, 31—Seeks warm, sincere and affectionate female. NYM K145.

Sincere, Warm, Handsome—Tall, athletic, 35, successful businessman, who is tired of running around to find that someone special. I enjoy theater, dining, traveling, horseback riding, the beach and cozy nights at home. I also still believe in old-fashioned commitment and relationship. If you are pretty, trim, and down-to-earth. Send letter, photo, phone. NYM L114.

Check This Out—Are you meeting men who are supporting their first family? In therapy twice a week? Need drugs to smile? I am 37, good-looking, tall, successful and have none of the above problems. If you are an attractive, sharp, funny woman, and enjoy the country, sports, animals, dining and affection, write. Photo if possible. NYM M081.

Sultry, Seductive Runner—(7 minute pace). After a full day of work, working out and studying French, I still have the energy for a night on the town. I'm a good-looking, independent, entrepreneurial Jewish woman, seeking a male 27-35, non-smoker, who is very good-looking, athletic, warm, witty, intelligent, and secure financially and emotionally, who can keep up with my pace. Bio/photo/phone. NYM L120.

NYC Classical Musician, Pilot—Young-41, likes arts, jazz, Times crossword, Block Island. Seeks professional woman, 28-38, non-smoker. Photo. NYM M086.

Dentist—Early 30's, sincere, desires to meet quality female. NYM M087.

Vivacious Lady—50 plus, seeks caring, cultured, music-loving man, financially secure with sense of humor. NYM M088.

Charming NJ/NY Woman—35, Chinese descent, seeks to develop a loving and caring relationship with a special man with humor, wit, values. NYM E532.

Active Female—56, Jewish professional who likes music, theater, sports, outdoors, seeks company of a professional male, 60-65, for good times together. Note, photo appreciated. NYM M089.

Wouldn't You Like—To be in love by summer. Me too. Adorable, dynamic, extra-pretty ad-woman/writer (30's) seeks warm, confident, attractive man for love partnership to top off two successful lives. Photo/note, please. NYM M090.

Executive Secretary—Tall, slender, attractive; warm, witty, sensitive, enjoys music, city sights, long walks, dining out, seeks 48 plus, sincere, gentle man. Note/photo/phone. NYM M091.

Beautiful Vegetarian—Petite, nurturing, 37, seeks well-educated, sensitive man who wants to start a family. NYM M109.

No Games—Successful exec, mid-fifties, 6'1", sensitive, caring, romanticist seeks shapely, attractive, sensual, classy woman, 35-50, for committed relationship. Photo/phone, please. NYM K152.

Construction Exec, 41—Green eyes, black hair, divorced. 3-year relationship just ended, hurt bad. Country cabin, ski, hike, outdoors-type loves life and laughter. Need warm and loving person. Send phone and photo. Will do same. NYM K153.

Affectionate, Handsome—Jewish man, early 50's, seeking to meet a trusting, slim, attractive woman in 30's for lasting friendship. Photo and phone number, please. NYM K137.

Perrier By Day, Dior By Night—Petite, wealthy, blonde economist seeks successful, distinguished, tall Jewish gentleman, 45-60. Photo/bio/phone. NYM M080.

Colt Looking For Filly—I'm a caring, cultured, courteous and handsome lawyer. You're a Jewish gal, 23-39, professional, refined and fun to be with. Let's run for the roses. Photograph appreciated. NYM K138.

European Female MD—43, seeks professional male, 43-60. NYM K146.

Understated, Prominent, Professional—Have met many talented, lovely women, but I'm willing to take this chance to find the right one. I offer sensitivity, integrity, creativity and all the best life has to offer, 51 (look 45), considered good-looking. Seek woman who is 36-44, Jewish, creative professional who loves beach, ballet, city/country, horses, dogs and is beautiful inside as well. Photo/bio, please. NYM K147.

Striking, Tall, Athletic—Successful, self-made male, late 40's, Ivy-educated (BA;JD), Jewish, sophisticated, pragmatist, non-smoker, unpretentious, articulate, seeks beautiful female who knows herself, for sincere friendship. Send bio/photo/phone. Confidences strictly honored. NYM K148.

Classy Lady—Park Ave. Born and bred looking for neighbor to share arts and leisure. Man, 45-55, secure in his own worth, not threatened by self-aasured bright, attractive gal. NYM L115.

A Time To Talk—A time to listen, a time to laugh, love, read, travel, ski. A time to share with a nice, honest, attractive, financially secure, fun-loving man. Me? 35, 5'2", 105, European and find out. NYM K150.

Attractive, Slim Manhattanite—Outgoing, warm, bright. Seeks attractive, successful male, 45 plus, possessing humor and a zest for life. NYM L118.

Energetic, Independent Artist—Of exciting wit, looks, lifestyle! Wants a real man with class, brains, guts, 32-48? Love of horses, houses a plus. NYM M092.

Brilliant, Beautiful—Jewish widow, vibrant, witty, articulate, loving. Seeks brilliant, loving man, 50-60. Phone, please. PO Box 618, Scarsdale, NY 10583.

If You're Serious—And female, 25-38, attractive, honest, open, a lover of life, not afraid of marriage, this 38, handsome, successful man wants you. Photo/phone please. NYM L119.

Fun-Loving, Cute, Sincere—Jewish woman, 33, who enjoys both the fun and finer side of life, wishes to meet a successful, Jewish man who has a similar zest for life. Photo/phone/bio, and we will meet for a drink. NYM M077.

Skip This Ad Unless—You are an exceptional, professional, attractive woman, 27-32, who is witty, bright, warm, sensitive and Jewish, who seeks to meet a handsome, well-educated, successful, 30-year-old businessman with class, culture, who enjoys fine wine, intimate dinners, art galleries and who enjoys the country life as well as the city life. Phone/bio/photo, please. NYM K135.

Striking Female Attorney—Slender, 25, Jewish. Enjoys travel, fine dining, art. Seeks tall, successful, worldly executive, 28-35. Photo/bio/phone. NYM M079.

Life's A Blast—Entrepreneur, 55, with his head on straight and no current commitment. Seeks an exciting, slender lady, 30-45, with shiny hair, a heart, and a bit of imagination. Photo/phone. NYM L111.

Fun-Loving, Great-Looking—Extremely successful, highly intelligent, Jewish, 28-year-old in excellent shape. Looking for Manhattan female counterpart, 23-30, to spoil and be spoiled by. Short bio and photo a must. NYM K143.

Looking For A Gentleman—55-65 years young. I am a lady, 54, divorced, 5'2", very attractive, and looking to find someone with whom I can share my life. I was born in Buenos Aires and came to the U.S. in 1964. I love to cook, dine out, dance, go to the theater, movies, and play piano. I'd like to meet a nice man who is romantic, giving, honest and secure, for a relationship with a future. Respond with note/photo/phone. NYM M075.

Highly Successful—Jewish exec, 5'10", never married. Confident, athletic, trim and cultural. Seeks female equal, Jewish, high achiever, 27-33, with style. Photo. NYM K129.

Dynamic Lady Exec—West Coast transplant, good-looking, bright, warm and caring, seeks businessman, 38-45, ready for a fun/honest relationship. Photo/note, please. NYM K130.

All I Want—Is a tall, dark, handsome, *bright, witty, successful, Jewish male, 30-40*, with a spirit of Indiana Jones and the integrity of Gary Cooper. Is that too much for this slim, shapely, sensuous, dark, pretty, ambitious, Jewish female, 29, with the spunk of Norma Rae and the grace of Cyd Charisse, to ask? Note/ photo/phone, please. NYM K131.

Attractive, Adventurous Attorney—Slender, 37, 5'8", skier, jogger, cook; caring, playful. Seeks affectionate, optimistic, professional man, 35-45, for love and commitment. NYM K132.

Sensuous, Dallas-Born Female—5'7", 38 (look 29), 160 IQ, romantic, attractive, fair, thin, amusing, career in filmmaking, seeks a tall, kind, cute, funny, honest, bright, athletic, snuggly, adventurous man, 35-48, with a big old house in the country and a swell job, to share marriage, have kids. I like skiing, movies, pets, gardens, antiques, travel, cooking, etc. No tobacco-smokers, baldies or beards. Photo a must, phone and bio. NYM B133.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Professional Man, 32—Attractive with blue eyes and brown hair seeks warm, pretty woman who is bright, honest, managed to retain her sense of humor and has remained reasonably unjaded. Photo if possible. NYM K154.

Would Like To Change—Me into we. Effervescent, pretty, Jewish female, 25, 5'3". Enjoys theater, dancing, night life and Sunday brunch for two. Seeking, sincere, good-looking, athletic, professional Jewish male, 25-32, to make us the number one couple. Non-smoker. Note/phone/photo. NYM M094.

Charming, Tender, Sensual—Ample, shapely (5'7", 190 lbs), pretty Jewish, PhD, psychologist, seeks marriageable man to share pre-spring fever. NYM L121.

Sensual, Spontaneous, Glamorous—Eastsider, likes humor, good times, movies, candlelight dinner, sailing, seeks sophisticated Manhattan man, over 40, for fun and sharing. Try it. NYM L122.

Huggable, Attractive, Tall—Rubenesque woman, 36. Loves classical music, the arts and teddy bears. Seeks 'Tall Blonde Man With One Black Shoe" (hair color irrelevant). NYM M097.

Pretty Asian—Seeks man for serious relationship. Photo, please. NYM M099.

Real Great Catch—Desires tall, charming, low-keyed lady, 32-45. NYM K161.

Attractive, Articulate—Financially secure professional, seeks to meet a classy, intelligent, slim, attractive, single Jewish female, 25-33, with a good sense of humor. I'm a single, Jewish male, 37, 5'9", 160, non-smoker. Enjoys travel, movies, reading, tennis, skiing, long intimate walks. Bio/phone, please. NYM M103.

Entertaining Conversationalist— Entrepreneur lawyer, lived in London and Paris, good-looking, affluent, 5'9", 45, 150 lbs, wishes to meet sensitive, selected, slender lady, who smiles frequently, even when not reading this column. Photo/note. NYM L124.

Male Health Professional—29, seeks independent, Jewish female, 26-31, in health profession, interested in exercise, health, rock, and simple non-stressed lifestyle. NYM M104.

Much Too Good-Looking Attorney—37, working much too hard, seeks lady friend who likes tennis, museums, biking, Caribbean beaches and other assorted goodies. Lady's pluses include being thin, having nice legs and sense of humor. Photo, please. NYM M105.

Chubby But Beautiful—Workaholic, successful, princess, 38, warm, loving, bright, sensitive, seeks tall, romantic prince wealthy, worldly, and preferably divorced or widowed with lots of kids. NYM L128.

Very Handsome—Successful and caring male of 28, with sense of humor, warmth, dark hair and green eyes (at $23 a line, wouldn't you concentrate on the positive characteristics?) who enjoys theater, cooking (needs work), and Hawaiian shirts. Seeks very pretty, slim, emotionally strong, professional and fun woman with wit and character. Photo required and will be returned. NYM M115.

I Hate Winter—Tall, handsome, Harvard-educated, extremely successful, Wall Streeter, 28, seeks Manhattan-based, California woman (real or spiritual) for summer in the snow. Should be athletic, incredibly attractive (of course), intelligent, secure, kind, born for suntan oil. Photo, phone, please. NYM E533.

Partnership Opportunity—Tall, handsome, Jewish, 27-year-old, L.I. accountant and attorney-to-be, seeks female counterpart with all the right stuff who believes that life is better in pairs. Note/phone/photo. NYM L129.

The Third Most—Eligible bachelor in metro NY is ready to re-marry, after a wonderful decade of being single. Early 40's, athletically trim, extremely successful and one of the last truly Renaissance men; spiritually eclectic, mellow and mature and witty, suave, and pleasingly packaged. I am seeking one genuinely slim and petite woman (translate almost skinny and under 5'4"), 30 plus, with a formidable intellect and a romantic heart. I am honestly one of the rare catches in this town, and if you can honestly say that you are too, please send a short hand-written note. However, replies with photographs will receive the highest priority. I will gladly send my photo to you in exchange! NYM M111.

Pretty, Green-Eyed, Fun-Loving—Well-traveled professional, slender, long dark hair, seeks handsome, trim, well-educated, successful, white male, 30-40; love, passion, commitment. NYM M110.

Attractive, Blonde Tennis Player—Lady professional, sincere, warm, well-traveled, active participant in sports. Seeks Jewish man, 37-45, down-to-earth, funny, financially secure, to share a committed relationship. Note, phone. NYM J246.

Fully Grown Up Woman—P.hD psysroisc, seeks equally adult man over 40 for enduring future. PO box 447, Levitown, NY 11756.

Pretty Executive—Closet torch singer. Loves dancing, martinis, good books. If you are over 30, tall and attractive, please write and send photo. NYM L132.

Sensitive, Honest, Romantic—Woman, 33, Jewish, cute, petite. Seeks sensitive, bright, caring and sincere man in 30's, interested in a committed relationship. NJ preferred. NYM K169.

WASP Princess, Late 30's—Seeks slim man, over 5'10", educated, dry, quick wit, sincere, a gentleman with traditional values. Bio, photo, phone. NYM M 193.

Man, 39, Ready For First Marriage—Loyal, idealistic, hardworking (MD), yet appreciative of silliness (Marx Brothers fan) and nice-looking, seeks woman counterpart. NYM K166.

Oriental Lady—5'5½", 110 lbs., 28, elegant and very attractive, unmarried career woman with successful family business in Europe, seeks sincere, successful and very wealthy businessman, prefer real estate minded. Bio/phone. NYM M125.

Successful Surgeon—Early 30's, has attained most worldly wants, wishes to meet very attractive, shapely woman, 25-35, to share fun, adventure, and possible long-term relationship. Send letter and photo (all will be answered). NYM J256.

The Purpose Of Life—Revealed here for the first time: fun, intimacy, bearing witness to eachother's days and nights, creativity, sensuality, lazy Sundays, art, music and (with the right person) raising children. Very bright, attractive, 31-year-old man seeks pretty gal in her 20's with similar views, prominent ideals and prominent derrierre; and who is not the type to answer an ad like this! I suggest a casual meeting over coffee. Photo appreciated. NYM K162.

I Adore A Man—Who is highly successful, very intelligent, unmarried, mid-40 and up. I'm 36, psychoanalyst, in a very full-time private practice. NYM L130.

Venus On Half Shell—36, very attractive, bright, witty, wise, caring, loving, professional, seeks other half (single man, 36-43) with all of the above. NYM L131.

Dimpled Smile/Pretty With Style—White, tall, sexy, NYC lady (61), loves tap dancing (I'll teach you), tennis, cooking together and is super legal secretary. Seeks tall, fit, successful, sporty, available, white male. Phone. NYM M106.

I'm Terrible At Writing Ads—But if you're a slim, attractive female, 18-23, please write. I'm self-employed, Jewish, 23, 6'2", slim, good-looking. NYM M107.

Attractive, Mature Gentleman—Manhattanite. Enjoys theater, concerts, ballet, gourmet dining, and dancing; interesting conversation and travel; financially independent. Would like to meet an intelligent, charming and beautiful lady for friendship and possible marriage. Bio/photo, please. NYM M108.

Extraordinary Woman—Pretty, soft, successful professional, Jewish, divorced, 40's, 5'4", seeks the perfect accompaniment to an otherwise happy life. I'm svelt, sophisticated, warm, loving and such fun to be with. If you're similarly simpatico, Jewish, fit, financially secure and have a first-rate mind, 48-58, please send photo and brief bio. NYM J245.

Jewish Male Physician—35, starting solo practice would like to meet a female physician, 25-35, to share job frustrations and success. NYM K164.

Are You There?—Looking for warm, funny, attractive, successful, intelligent man, 36-46. I'm an attractive, 36, divorced Jewish female who loves to live life to the fullest. I want to share the kids, the life, and the Sunday Times. Photo/phone/bio, please. NYM J252.

Most Sought After—Eligible widower, 50, very wealthy businessman, educated, intelligent, romantic, 5'9", seeks to share all the pleasures of life. Israeli born, in NY 25 years, seeks to build true friendship and enjoy good life with extremely beautiful lady, 33-40, perfect figure, character, intelligence. Must be independent, secure, loyal, romantic. If you're the smart, sexy beauty I desire, you won't regret sending bio/phone/(photo a must). Will answer all. NYM M118.

Ex-Model—Rubenesque, dark-haired beauty, warm smile, terrific sense of humor, desires substantial man, 28-40, at least 5'10". NYM J254.

Lovely Lady—Seeks man, 30-45, with Richard Gere's looks, Woody Allen's humor, Kissinger's brains (or any combination thereof). NYM M116.

Nice Guy Wanted—Good-looks, successful, emotionally secure, 28-35, somewhat athletic with a sense of humor. Attractive, Westchester lady, 28, is looking for you. Bio, phone. NYM J247.

Caring, Intelligent, Handsome—Successful executive with excellent sense of humor, refuses to denigrate it in inane, alliterative ads. Interested in everything from fine to funky. Wants to meet bright, attractive woman, 24-36. Bio/phone/photo. NYM M112.

Looking For Poetic Justice—A poem as lovely as a tree, maybe you're the gal for me. If you're 5'5" or less, and definitely not a mess, between 28-34, send bio, phone, photo, and I'll come knocking on your door. I'm a Jewish accountant, who's definitely not a mess. NYM J248.

Strikingly Pretty—Petite, happy, warm, well-educated, 32, ready for first/last marriage to delightful, kind, businessman of integrity and humor. NYM M113.

It's My Birthday—For a present, I'd like to meet a very pretty lady, 30-35, who also has a great personality. I'm 42, divorced 2-1/2 years. Good-looking, 6'2", 185, blue eyes, dark hair, romantic. Not wealthy but live well, pay bills on time. Photo and cute note a must. NYM M114

Pretty, Blue-Eyed Blonde—Teacher, 39, 5'4", 105 lbs., vivacious, seeks very handsome, financially secure man, 39-45, over 5'9", for lasting relationship. Note/photo/phone, all musts. NYM J250.

Handsome, Hairy, Happy—Florida lawyer, 32, 5'10". Needs sane, slim, smart, pretty, liberal, atheist lady who enjoys travel, for friendship, more? NYM J251.

Entrepreneur, Nationally Known—Author, lecturer, highly educated, intelligent, creative, good-looking, down-to-earth. Seeks successful, intelligent, together woman, 28 to 38. Note, photo, phone. NYM K163.

Hot Commodity—Lady stockbrocker, 25, seeks Manhattan businessman, 35-40. Photo. NYM M120.

Warm, Witty, Wise—32, good looks, slim, perky. Enjoys sports, travel, comedy. Seeking Jewish male, 30-40, trim, athletic, caring, non-smoker, sense of humor a must. Bio/photo/phone. NYM M121.

Beauty, Brains, Passion And Strength—Sought by multi-cultural, slim, fit, successful Jewish professor, young 44 in love with life, books and dance. Is a lovely, slender, warm, honest, self-aware woman available to share life and create a family? Bio/photo/phone, please. NYM M122.

Impossible, Spoiled—Modern day Scarlett searching for Rhett in 1985. Can bake bread. Photo, please. NYM J255.

ANNOUNCEMENTS

Needle In A Haystack H864—Is in fact trying to acknowledge all responds and return photo, but it's hard without addresses! I'll do my best. Many thanks to you all.

Randy—Happy Birthday, Valentine's Day. Will you marry me? Love, David.

To My Favorite Valentine, Morris—You are the kindest, sweetest and you are my best friend. I'm the luckiest and I'm so happy you're mine. I love you, Katherine.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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Wish To Exchange—Home in La Jolla, CA with home in Manhattan area for 1 year beginning in July to August. Home fully furnished, 4 bedrooms, 4 baths, Jacuzzi, double garage in planned, residential community with recreation center, pool, gym, tennis, racquetball. 1 mile from beach, 1/2 mile to high school. Interested inquiry, write, S. Selati, PO Box 513, La Jolla, CA 92038.

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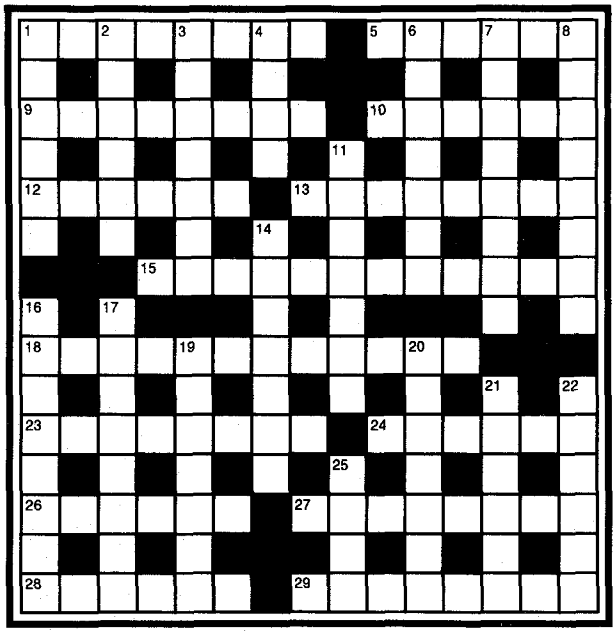
'SUNDAY TIMES' OF LONDON CROSSWORD'

Across

1 Natural reason for duck being shrouded in mist on the river? (8)
5 Catch partner backing right out. (6)
9 Graduate erring a bit too much! (8)
10 In first set server's ball simply flies! (6)
12 Nymphet returning a cashbox with nothing in it. (6)
13 Press for a reduction. (8)
15 Congested lung started a breakdown. (12)
18 Sleep-walking on a climb must disturb! (12)
23 Huge oars needed to cope with it? (5, 3)
24 Choose excuses which have point. (6)
26 Liaison possible when I dance with her. (6)
27 One of the gods may be poisoned. (8)
28 Birds decapitating hounds. (6)
29 Start fishing for an instrument that clicks. (8)



Down

1 Doctor finds ill-humour easily moved. (6)
2 This makes the injury worse. (6)
3 Infant's toy unusual in shade. (4, 3)
4 Ringleader expelled—group being about to behave unlawfully. (4)
6 A breathing space. (7)
7 Withdraws the troops around the area. (8)
8 Puts on an act before nurses. (8)
11 Framework to support a part of the trunk traveller carried up. (7)
14 Makes a song about saddle-sores. (7)
16 Wax where the batsman stands. (8)
17 Seeking hard—to achieve cleanliness? (8)
19 Attending hospital—the only one in this city. (7)
20 Prominent foreigner put inside. (7)
21 Wander around looking for the person in charge. (6)
22 Splurge a ten pound note to get a cheese-maker. (6)
25 Notes seating is provided. (4)

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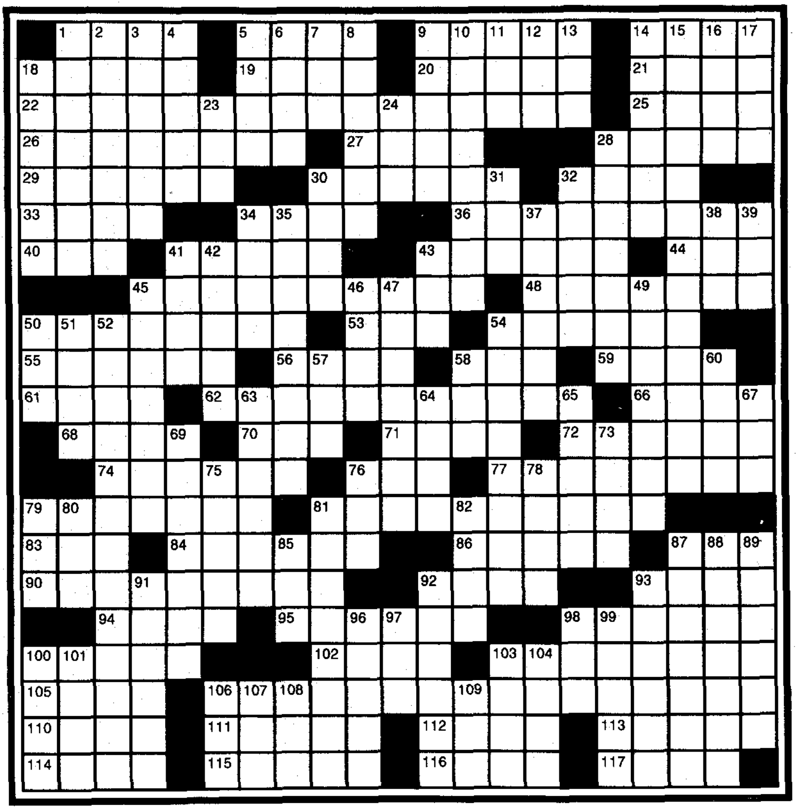
'LOVER-LY': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Reporters' leads
5 Cabbage salad
9 Out in front
14 First lover
18 Coupe's kin
19 Theda's colleague
20 Vetoed: slang
21 Robe for Caesar
22 Hogarth's portraits of a lover
25 Getting —— years
26 Outlaw
27 Cancun coin
28 Kind of pear
29 Illustrator
30 "Big" cannon of World War I
32 Australian bird
33 Flunk
34 Footless creature
36 Lover, Italian style
40 Ref. bk.
41 Wilkes- ——
43 Dynamo component
44 Forty winks
45 Call from a balcony
48 Hot regions
50 Palace near Madrid
53 Baseball footwear
54 Albert —— Terhune, dog-story author
55 Mariners
56 Tobacco oven
58 Early-11th-c. date
59 Will- —— -wisp
61 Galileo's city
62 Mozartian lover
66 Leander's love
68 Having all one's marbles
70 First name in Vietnam
71 Have status
72 Unexcitable
74 Roving tribes
76 Part of r.p.m.
77 Added up
79 Supply (with)
81 "The Vagabond Lover"
83 Hebrew letter
84 Score repeatedly
86 In a spin
87 Small-toothed whale
90 "Red Hot Lover" of a film
92 Too
93 —— Rabbit
94 Word with noire
95 Football position
98 Wrinkle
100 Give the syntax
102 Fish lure
103 Gifted
105 Very much
106 "The Great Lover"
110 Creator of Lothario
111 Poppy product
112 "Sidewalks of New York" start
113 Blows a whistle
114 Work at the bar
115 After-dinner items
116 Singer Paul
117 Reinking and Rutledge

Down

1 Khomeini's capital
2 Exactly the same, in diplomacy
3 French equal
4 Stumbling blocks
5 Stepped on it
6 Be bested
7 Dolomite or Pennine
8 Bent out of shape
9 Worrisome feeling
10 Emperor of Japan
11 Somerset river
12 Old Roman bronze
13 Exodontist's deg.
14 Penitent one
15 Shaw's damned lover
16 Money exchange fee
17 Hindu law source
18 Air gunners do it
23 Krazy ——
24 Above, to poets
28 Lovingly, in music
30 Afrikaner
31 Santa ——, California
32 Atlanta campus
34 Square footage
35 Causes to drag on
37 Reach, as a goal
38 Between tic and toe
39 Harvest goddess
41 Use an auger
42 Have —— to (intend)
43 Dr. Ruth Westheimer's topic
45 Tsarist dynasty
46 Bone: comb. form
47 Went by car
49 Roadway annoyance
50 Occult skill: abbr.
51 Six: Sp.
52 Gary Cooper as a lover, 1944
54 Evergreen products
57 Many moons ——
58 Tablecloth substitute
60 Buffalo's lake
63 Ready for action
64 Diversify
65 Cordage fiber
67 Peculiar
69 Kuwait, e.g.
73 Peking weight unit
75 Antarctic cape
76 Canine babe
78 Non-dairy spread
79 Home-school org.
80 "Too-Ra-Loo-Ra-Loo- ——"
81 Gadder
82 —— of Kashmir
85 One of the Carsons
87 Long-winded speech
88 Takes umbrage at
89 Tenets
91 Made a tree home
92 Lovelace's love
93 Strongly inclined toward
96 Doldrums
97 Gymnast's feat
98 Key, in Cannes
99 Oscar de la ——
100 Role
101 Kin of the lily
103 Chore
104 Utah ski resort
106 Gypsy boy
107 News agcy.
108 Kipling's Gunga
109 Closed truck



Solutions to last week's puzzles appear on page 132.

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It has, for example, a new anti-lock braking system with electronic sensors that monitor all four wheels. These sensors "tell" the brakes to apply pressure intermittently, pulsating in split-second intervals, preventing locking and allowing the driver to steer even in panic stops.

The 735i's new 3.5-liter engine uses the third generation of a BMW innovation called Digital Motor Electronics. Here, other sensors probe the engine, feeding data back to a microprocessor. It then tells the engine the precise moment to fire for peak performance.

This would suggest the 735i is purely a "road" car—if you weren't surrounded by evidence to the contrary.

Richly-grained wood paneling accents an interior characterized by thick carpeting and seats covered in furrows of fine leather. A wraparound dash presents all manner of vital and easily readable information. There's even a multifunctional onboard computer and a separate indicator that informs you when routine service is advisable.

Perhaps most important, the 735i provides a return on investment that's rare indeed. A driving experience that, as Car and Driver wrote of 7-Series BMW's, "can take a limited amount of time and turn it into an experience to be savored for always."

We invite you to sample a small but revealing portion of that experience at your nearest BMW dealer. Where the new 735i awaits your test drive.

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